



music Educators Journal

Conference Issue

MARCH

1939

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News Notes

Chicago All-City Music Festival. Details concerning the first all-city music festival of the Chicago Public High Schools, to be held on the evenings of March 28-30 at the International Amphitheatre in Chicago, have been announced in a recent bulletin issued by the Chicago Board of Education. All music organizations, instrumental and choral, and all high schools in the city, as well as various local school conductors, will be represented in the festival. This will include all bands and orchestras, and all choruses which participated in the choral competitions this year. It is estimated that 10,000 children will participate in the festival. The selections used for the festival will be those which appeared on the contest list as published in Chicago High School Bulletins No. 35 and No. 104. Schools which were not entered in the competitions may participate in the festival by sending a written request to the Director of Music, Helen Howe, Room 460, Board of Education, 228 North LaSalle Street, and by signifying that they have the necessary music and are preparing the required selections as outlined in Bulletin No. 104. Funds derived from the festival, at which approximately three thousand students are expected to perform each evening, are to be given to the School Children's Aid Society. Tickets are available at twenty-five cents for each evening at the office of the Director of Music (see address given above).

Eighth Annual Conference of Teachers and Supervisors of Music, sponsored by the University of Iowa, was held at Iowa City on February 16-18. The conference program included concerts and demonstrations by bands, orchestras, and choruses in addition to vocal and instrumental solo and small ensemble presentations, laboratory demonstrations, and discussions of teaching and organization methods. Numbers from the national selective lists for band and orchestra contests were played and choral numbers suitable for use in concerts and contests were sung.

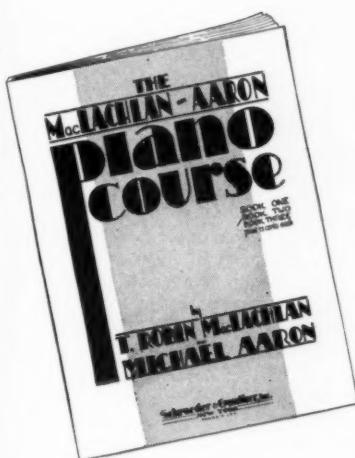
Special features of the conference were two concerts by the St. Louis Symphony Orchestra, conducted by Vladimir Golschmann, and the clinical rehearsals of the Supervisors Band, Orchestra and Chorus, under the direction of distinguished guest conductors. The University Band, conducted by Charles B. Righter, and the University Chorus, conducted by Herald I. Stark, appeared in a joint public concert on Saturday afternoon, February 18, and on Saturday evening, the University Symphony Orchestra presented a concert, with Phillip Greeley Clapp as conductor. Several of the music organizations in the state which held luncheon meetings in connection with the conference were the Iowa Music Educators Association, which has been recently organized (see page 71 of February, 1939 Journal), Southeastern Iowa Bandmasters Association, and Northeastern Iowa Vocal Association.

Detroit Instrumental Music Teachers Clinic was held at Wayne University on February 16, 17 and 18. The clinic was sponsored by the University in co-operation with the Music Department of the Detroit Public Schools. Merle Isaac, Chicago, conducted a three-day string clinic. For the clinic there was also organized a one hundred piece band, which was conducted and drilled by the band directors in the Detroit area. A dinner was given for the band directors on Thursday, February 16, of which Fowler Smith, director of music in Detroit, was chairman.

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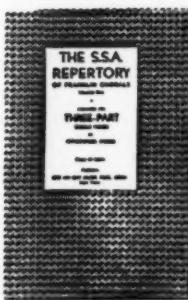
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A. B., A. M., Professor of School Music, Oberlin College, Oberlin Ohio, is one of the best known men in the field of Music Education; an associate editor of the *Universal School Music Series*, and author of *Fundamentals of Music*; other published works include *Essentials of Conducting*, a standard text known everywhere, *Music in the Grade Schools* and *Music in the Junior High School*, all widely used. Professor Gehrkens is a past president of the Music Educators National Conference, a former member of the National Research Council of Music Education; he has written definitions of approximately 12,000 terms relating to music which appear in *Webster's New International Dictionary*.

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William Sherman Haynes, founder and head of the firm of William S. Haynes Company for fifty-one years, passed away on Saturday, January 28. Prominently identified with the music industry for many years, Mr. Haynes will be missed by his many friends not only in Boston but throughout the country.

Western Wyoming Festival. The fifth annual Big Horn Basin Music Festival will be held on April 28-29 at Greybull. A new feature of the festival this year will be the use of an instrumental and vocal adjudicator who will give each director comments and criticisms on the performance of their organizations. Leo W. Moody, Scottsbluff, Nebraska, and C. V. Ridgely, Billings, Montana, will be the adjudicators of the instrumental and vocal events, respectively. Officers of the Association are: President—Archie O. Wheeler, Greybull; Vice-President—Keith W. Cox, Basin; Secretary-Treasurer—Helen Miller, Greybull; Board Members—Merle G. Prugh, Cody, and L. Leon Millard, Thermopolis. The members of the Festival Committee are: President—Archie O. Wheeler; First Past President—Erling J. Logan, Worland; Second Past President—Ralph A. Erickson, Lovell.

Folk Arts Committee. Formation of a Joint Committee on Folk Arts "to explore the folkways of America" by coöordinating projects already under way, has been announced by Ellen S. Woodward, assistant administrator of the Works Progress Administration at Washington, D. C. The purpose of the committee will be to bring together for use all the oral, popular and traditional materials that express ways of living in America. B. A. Botkin, director of the folklore studies of the Federal Writers' Project of the WPA, is committee chairman.

Plans for the work include the use of recording apparatus by the Federal Theatre Project to record folk songs, folk tales, and conversations. The material recorded will be used in plays and broadcasts. The materials already collected include legends and folktales, folk music, games, dances, rituals and folk art. The Archive of American Folksong in the Music Division of the Library of Congress has placed its facilities at the disposal of the committee so that the materials can be classified, indexed and preserved.

New England Folk Festival, under the auspices of the New England Folk Festival Association, will be held at Plymouth on June 3. This festival is based on the development of American folk music and is an annual event in New England. Beatrice A. Hunt is director of the 1939 Festival.

RCA Victor Company announces the appointment of Paul C. Richardson as head of the newly formed Educational Sales Division. Mr. Richardson has been with the company for the last three years. It will be the function of this division to coöordinate and expand the sale of the RCA products to educational institutions.

California State-Wide Symphonic Band Conference and Concert was held on February 23, 24 and 25 at Pomona College. The Conference and Concert was under the direction of Edwin Franko Goldman. William G. Blanchard, Pomona College, was in charge of arrangements.

Pauline Mattingly, formerly of Morgantown, West Virginia, has resigned as director of music education in the Monongalia County Schools to accept a position in Washington, D. C. Prior to her resignation, Miss Mattingly was president of the West Virginia Music Educators Association.



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The School of Music in cooperation with the Extension Division of the University of Indiana has worked out an interesting project in connection with the national broadcast of the Indianapolis Symphony Orchestra (Wednesday, 2:00 P. M., C.S.T.). Each week the School of Music of the University prepares interpretative notes on the programs to be broadcast, and through the Extension Division the notes are distributed. The announcement of this plan made by S. T. Burns, professor of school music at the University, mentions that it is hoped schools throughout Indiana will avail themselves of these notes, perhaps in their music appreciation classes.

Central Pennsylvania's All-Master Band Festival will hold its sessions on Susquehanna University's campus at Selinsgrove, Pennsylvania, for the third consecutive year on April 27, 28 and 29. This annual festival brings together 150 to 200 high school musicians selected from Central Pennsylvania high schools who are rehearsed for two days prior to the festival concert. Ernest Williams will conduct the 1939 event. Doris Fox of Johnstown, Pennsylvania, will appear as trombone soloist. Elrose L. Allison, a member of the Susquehanna Conservatory of Music faculty and director of the Susquehanna University Band, is the resident-conductor of the festival band and organizer of the All-Master Band Festival.

National Federation of Music Clubs. Announcement of almost daily applications for places in the nation-wide chorus, which will make its debut in Baltimore, May 18, under the auspices of the National Federation of Music Clubs, is made by John Warren Erb, director of the symphonic department at New York University, who will conduct the chorus. Dr. Erb warns that a policy of "first come, first served" must be followed, and that states not yet represented which desire to join this first chorus of nation-wide proportions ever presented by the National Federation of Music Clubs should get in touch with him at once at 43 Fifth Avenue, New York City.

Oakland, California, Music Bulletin is the official publication of the Music Section of the Oakland Teachers' Association. Vincent A. Hiden is editor and Mrs. Wilma B. Bash is associate editor of the Bulletin. On February 15 the Music Section sponsored a banquet in honor of Will Earhart of Pittsburgh. Officers of the Music Section are: President—Millard F. Rosenberg; Vice-President—Irene E. Balcom; Secretary—Imogene Loper; Treasurer—Lolita Peterson.

National 4-H Music Hour. During 1939 the 4-H Clubs will sponsor a series of broadcasts with the theme, "Stories Told by Music." These broadcasts may be heard on the first Saturday of each month over a coast-to-coast network of the National Broadcasting Company at 12:30 E.S.T. Descriptive notes relative to the composers and compositions for the broadcasts may be secured from the Extension Division, U. S. Department of Agriculture, Washington, D. C.

Ohio Music Education Association has issued a special Bulletin of Information containing rules, regulations, required music lists, application blanks, dates and places for the district and state competitions and festivals, as compiled by the Competitions Committee. Copies of the bulletin are available through the chairman of the Committee, Merrill C. McEwen, State University, Bowling Green, Ohio.

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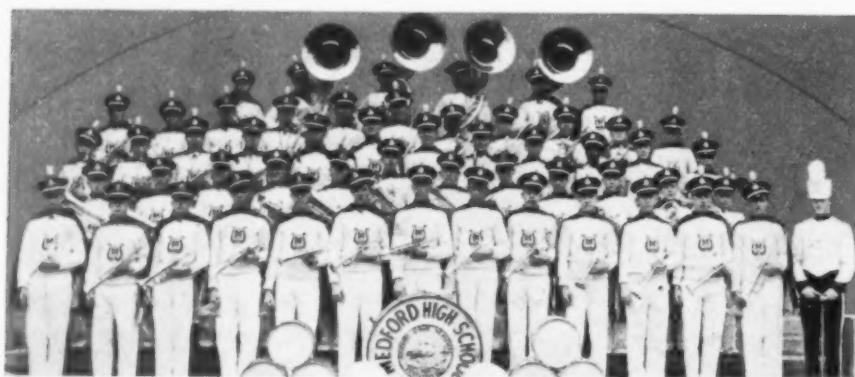
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Radio in the Duluth Public Schools. Interesting information has been received in the Journal office from the office of H. H. Elkema, superintendent of schools, Duluth, Minnesota, concerning the educational broadcast program in Duluth schools. The local station, WEBC, with the permission of the Board of Education has connected their station with a school auditorium studio set-up. This plan provides additional advantages in that school programs by greater numbers of pupils can be given direct from the school auditorium. It is also possible to allow more students, teachers and friends to attend the broadcasts, thus creating an audience situation. Ann Dixon, Duluth, is chairman of the radio activities.

Bob Makovsky is among nineteen persons who have been named as the 1938 selections for the Oklahoma Hall of Fame by the Oklahoma Memorial Association. The Memorial Association has met annually since 1926 to celebrate Oklahoma's birthday, November 16, 1907. Each year a committee, members of which are not made known to the public, selects persons who have distinguished themselves for accomplishments and service in all lines of endeavor.

Stephen Collins Foster Memorial Program. The twelfth annual memorial program was presented by the University of Pittsburgh in the Stephen Collins Foster Memorial on Thursday, January 12, and was the first of the annual programs held in the Foster Memorial. The 1940 memorial program will be presented by the Tuesday Musical Club of Pittsburgh.

Church Music Conference. The seventh annual Midwest Conference on Church Music was held February 8 at Northwestern University in Evanston, Illinois. Leroy E. Wright, Rossiter G. Cole and Reverend Philip S. Watters, past president of the Chicago Chapter of the Hymn Society of America, were the respective chairmen of the morning, afternoon and evening events.

Thaddeus P. Giddings Seventieth Birthday was the occasion of a Testimonial Banquet given by his many friends and colleagues at the Leamington Hotel in Minneapolis on Sunday, February 19. There were close to 1,000 people in attendance to honor this nationally known music educator, who is also one of the founders of the Music Educators National Conference. An interesting feature of the affair was the presentation to Mr. Giddings of a purse to be used toward the erection of a Minnesota Building at National Music Camp, Interlochen, Michigan.

American Bandmasters Association. At the 1939 meeting of the American Bandmasters Association at Fort Dodge, Iowa, which concluded as this issue went on the press, Peter Buys, Municipal Band Director, Hagerstown, Maryland, was elected president, and Glenn Cliffe Bainum, Director of Bands, Northwestern University, was elected secretary-treasurer. The 1940 convention will be held in Hagerstown, Maryland (dates to be announced).

The 1939 meeting was especially well attended. An honor guest was Chauncey A. Weaver of Des Moines, sent as special representative by Joseph N. Weber, president, American Federation of Musicians. At the Annual Grand Concert held March 1, twenty-three A. B. A. delegates were guest conductors of the Fort Dodge Municipal Band, of which Karl King, immediate past president of the association, is the founder and director. Among the speakers on the program were Carleton Stewart, Mason City, Gerald Prescott, University of Minnesota, and S. E. Mear, Whitewater, Wisconsin.



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RECORD REVIEWS

PAUL J. WEAVER

POPULAR MUSIC

Much has been said and written lately about the way certain dance-band singers and others of their guild are swinging or jazzing folk songs and other time-honored tunes. It's an interesting subject, on both sides of which much can be said. Two recent recordings could well serve as the text for the argument: what Patricia Norman does to Flow Gently Sweet Afton on Vocalion 4547, and what Kay Kyser's orchestra, with Ginny Simms singing, does to Mighty Lak a Rose on Brunswick 8295. A youngster who has no sentimental associations with Flow Gently is almost sure to think Miss Norman's version pretty swell music; and one wonders if the sentimental associations of oldsters should be allowed to alter that opinion. If the oldsters do object, they should forgive Miss Norman this and almost anything else for her version of Ol' Man Mose on the other side of the record. The case of Miss Simms and Mr. Kyser is more clear; what they make of Mighty Lak a Rose is, in our opinion, all to the good; melodically, harmonically and rhythmically this version of the song is a great improvement on the original. Of course, the difference between the two cases lies in the originals themselves; Flow Gently is a very pure and perfect example of folk art, while Mighty Lak is little more than sentimental slush; Flow Gently will live on and on in its pure form; one should not be concerned as to whether the other does or not.

There are two other interesting new "vocals". On Brunswick 8282 Mary Martin sings, with Eddy Duchin and his orchestra, two songs which aren't much in themselves but which become really something because of their very clever arrangements and their unusually good performance. Miss Martin has a voice, and knows how to use it. On Brunswick 8291 Dorothy Lamour (Charlie's friend of the many tone-colors) does an unusually attractive piece of work.

If you are looking for a very good old-fashioned waltz, try Columbia 311-M, which is played by Joe Loss and his splendid English band.

If you want the hotter variety, five records stand out in the many recent releases. Gene Krupa and his orchestra perform two of these, on Brunswick 8289 and 8296; their theme song, Apurksody, on the latter record, should go down in history as the typical illustration of collected cleverness which characterizes the band arrangements of this particular moment. The other three records recommended in this class are Vocalion 4498 by Cab Calloway, Vocalion 4598 by Art Shaw, and Brunswick 8297 by Duke Ellington.

Of the regular dance records, many would be discussed if space permitted. Probably the cleverest music in the lot is that by Cole Porter (Get Out of Town) which Ginny Simms does effectively on Vocalion 4549. Four of Al Donahue's recordings are splendid: Vocalion 4420, 4476, 4513 and 4596; his singing, and that of Paula Kelly, combined with the fineness of orchestral arrangements and performance, make these records rather exceptional. Three of Kay Kyser's recordings are splendid: Brunswick 8295, 8301 and 8303; Kyser's distinctive style is at its best in these. Red Norvo's performance on Brunswick 8288 is the best he has given us in months. And, for a perfectly fascinating example of what can be done rhythmically and harmonically in this style, possibly the best record of all is Art Shaw's performance of Chant on Vocalion 4539.

OPERATIC EXCERPTS

Bizet: two arias from Carmen (the Habanera and the Chanson Boheme); sung by Ninon Vallin, with Andolfi conducting an un-named orchestra and chorus; Columbia P-9152-M. Mme. Vallin sings these songs excellently. The chorus is very poor. The orchestra plays well enough, but sounds dead in the recording.

Gounod: Cavatine from Mireille; and **Reyer:** Esprits Gardiens from Sigurd; sung by Georges Thill with Bigot conducting; Columbia 9147-M. Excellent performance and recording.

Mascagni: Se Franz Dicesse from Lodoletta; and **Cilea:** Lament of Frederick from L'Arlesiana; sung by Galliani Masini; Columbia 9151-M. Mr. Masini outdoes the Italians in distorting these two pieces inexcusably.

Wagner: Prize Song from Die Meistersinger and Lohengrin's Narrative from Lohengrin; Charles Kullman with Goehr conducting; Columbia 9146-M. An excellent record, Mr. Kullman's best to date.

CHAMBER MUSIC

Bach: Sonata No. 2, in D Major, for harpsichord and viola da gamba; played by Ernst Victor Wolff and Janos Scholz; Columbia set X-111. An admirable and perfectly balanced performance of a very interesting work—not Bach at his greatest, however. No better recording exists for the purpose of demonstrating these two instruments which were so important in Bach's own time.

Beethoven: Quartet in E Flat Major for piano and strings; played by E. Robert Schmitz and three members of the Roth Quartet; Columbia set 348. This three-movement work was originally scored (Op. 16) for piano and four wind instruments, but is usually heard today in Beethoven's revised version which is used in this recording. The ensemble performance is excellent, and the set a very fine one in every respect.

Handel: Berenice Minuet; and **Purcell:** Three Dances from The Faery Queen; performed by Reginald Jacques conducting the Jacques String Orchestra; Columbia 69407-D. A splendid performance of really great music. The Handel number is comparatively unfamiliar in this country. Mr. Jacques has arranged the three Purcell dances for the string group, and has done it skilfully and with fine taste.

ORCHESTRA

Delibes: Coppelia and Sylvia Ballets; played by the London Philharmonic under Efrem Kurtz; Columbia 69323-D. This splendid single record contains two short movements from Coppelia, and three from Sylvia.

Dewees Taylor: Through the Looking Glass, Suite for Orchestra, Op. 12; played by the Columbia Symphony under Howard Barlow; Columbia set 350. As attractive and as thoroughly fine as any orchestral music by any American composer, this suite now fortunately becomes available for widespread use and enjoyment. The performance is splendid from every standpoint, and the recording is superior. The booklet, with Mr. Taylor's keen and amusing comments, is particularly welcome. One can only join the Jabberwock and say "O frab-jous day! Callooh! Callay!" (Someone ought to tell Mr. Walt Disney about this music.)

CONTINUED ON PAGE EIGHTY



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Vol. XXV

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No. 5

Official Organ of the Music Educators National Conference and of the Six Sectional Conferences and Associated Organizations
Editorial Board: Edward B. Birge, Chairman; John W. Beattie, Charles M. Dennis, Karl W. Gehrken, Marguerite V. Hood, James L. Mursell, Paul J. Weaver, Grace V. Wilson

A Salute to the Sectional Conferences

VARIOUS Conference agencies will again serve the cause of school music this spring by bringing to the music teachers of the six Sectional Conference areas fresh inspiration for their work, and by acquainting the lay public within those areas with the ever expanding scope of the musical instruction of our schools. For these meetings the presidents of the Sectional Conferences and their co-workers have striven diligently to prepare programs rich in promise in both their musical and educational implications. As the result of these programs, the principles and processes of music education, as revealed through discussion and demonstration, will acquire new significance while to thousands of individuals, among whom we must count the many student participants, the musical offerings will bring untold enrichment and satisfaction.

A survey of the programs of the Sectional Conferences discloses the unanimity of purpose that obviously should characterize the activities of each component part of our national organization. That purpose is to improve the teaching of music in the schools of our country. There are many agencies that seek to achieve that purpose, but whether the agency be the In-and-About Club, the State Music Education Association, the Sectional Conference or even the National Conference, that agency may properly be regarded as only one of the channels through which operates the composite professional organization, of which the above named groups are important and integral parts.

It may be said, then, that viewed in the aggregate these groups constitute not several organizations, but *one organization* whose specific activities are administered by whatever agency is best qualified for that purpose. Obviously, certain of these activities can most effectively function through the National Conference, while others can more properly be carried on by organizations more local in their make-up. But whether the interest that is served is national, state-wide, or more purely local, there are basic relationships and functions that affect the entire music education field and provide the important element of unity so essential to the successful operation of our organization as a whole.

We possess concrete evidence of this unity in the office that is maintained in Chicago for the purpose of administering the many activities in which the various school music associations of our country engage. Unfortunately, many of us think of this office only in its connection with the National Conference. This point of view is seen to be unwarranted, however, when one considers the services that this office renders not only to the National Conference but to the Sectional Conferences, the State Music Education Associations, the School Band, Orchestra and Vocal Associations, and other school music organizations as well. Indeed, one might better regard the Chicago office as the "headquarters office" for the various music education associations throughout the country.

A successful convention demands the generous cooperation of many individuals and many different groups and organizations. It is gratifying to note in the excellent programs outlined for the Sectional Conferences a gracious sharing of responsibility on the part of the In-and-About Clubs, State Music Education Associations, Auxiliary Organizations and other professional groups. We extend a greeting of appreciation to all these generous workers, and offer our congratulations to Sectional Conference Presidents Barnes, Conklin, Righter, Wersen, Blakeslee and Catharine Strouse on the fine programs they have assembled. We trust that each of the six meetings will prove a richly rewarding experience for officers and members alike.

Louis Woodson Carter

Some Trends in Music Education

SAMUEL L. FLUECKIGER, PH. D.
Manchester College, North Manchester, Indiana

ABOUT A YEAR AGO President Winger of Manchester College received a letter from a lady of his acquaintance who is a junior high school principal in a small city in a neighboring state. In addition to her administrative duties she directs the girls' glee club in the senior high school. In the letter she deplored the fact that her girls were entirely unable to read music and asked for suggestions to overcome this situation. What made matters worse, to her way of thinking, was the fact that there were two music teachers in that system, the supervisor being a graduate of a nearby university which is occasionally known as the "Harvard of the Middle West." While perhaps not a typical situation, the dilemma in which this lady finds herself is a real one and naturally gives rise to the question of music reading. Those of us who have studied Edward Bailey Birge's valuable book on the *History of Public School Music in the United States* are aware that this question has been one of the most basic in school music since its inception a century ago. It does not take a vivid imagination to visualize the chagrin of a school administrator who finds that the boys and girls who have been "exposed" to music for eight or nine years are totally illiterate in the language of music upon entering high school. From such a point of view, the trend away from music reading as the basic objective in school music since the beginning of this century has perhaps reached the point where it will have to give a definite account of itself.

◆

One of our music educators who has lately advocated more attention to music reading is Thaddeus P. Giddings, who, in a discussion of the use of the solfa syllables, called them "the music teacher's friend, if he ever had one."¹ Another is Edwin N. C. Barnes, who, in a recent brochure, stated that if Lowell Mason should return to our time he "might find that we have left the slavish (?) solfa syllables only to step into the somewhat tiresome and overrated song method."² In an address at the National Conference in New York in 1936, Jacob A. Evanson stressed the point that those in a cappella choirs should increase their knowledge of fundamentals hand in hand with repertoire. On the subject of music reading Mr. Evanson said: "First of all, I believe the choral student in any choral class should definitely improve his ability to read the language of music. Musical illiteracy is as indefensible in any-

This paper was presented in a briefer form at the In-and-About Indianapolis School Music Club, February 5, 1938; and in substantially the present version at the Music Section of the Northwestern Ohio Teachers Association in Toledo, November 4, 1938.

¹ "The Good Old Do-Re-MI," *MUSIC EDUCATORS JOURNAL*, Vol. 24 (December, 1937) p. 32.

² *Should Lowell Mason Come to Town*, p. 49.

thing but a beginning choral class as in any advanced foreign language class, providing that the music teacher has equivalent conditions. There has been much sentiment about stifling interest of students by asking them to learn how to read. The only answer I have time to make to that is that I find students interested in learning how to read; that it does not stifle interest; and that by emphasizing sight reading we cover twice as much music in a year as without such study—with ever-increasing pleasure."³ Another opinion in a similar vein was expressed by Hobart Sommers at the North Central Conference in the spring of 1937. Speaking of junior high school music, he urged that in order to take its rightful place in the modern school it must be taught "as an art and a science and not as a tin whistle game."⁴ It is not necessary to belabor this point any further for those who have entered the instrumental competitions with their orchestra or band in recent years, for in the state and national finals a sight reading requirement is a regular part of the competition and woe unto the band or orchestra that can give a polished performance of the set pieces but has not learned to read music! It will perhaps suffice to summarize the discussion on this particular topic by saying that the Music Educators National Conference in St. Louis last March saw fit to pass the following resolution regarding music reading: "Modern attitudes and methods in music education have rightly exalted song singing, intelligent listening, and creative activities above mere drill in sight singing, and because reaction always tends to go to extremes, it is the practice of some teachers today to scorn the whole idea of sight singing and to eliminate its practice from their programs. But ability to read music is still an essential, first, as a tool in the case of vocal music; second, as a necessary prerequisite to instrumental music; and, third, as an important ingredient in music appreciation. It is therefore the sense of this body of music educators that our grade school music instructors should continue to make every effort, first, to stimulate their pupils to want to learn to read music; and, second, to guide them wisely and kindly in their growing mastery of the musical score."⁵

Those who spell their progressive education with a capital "P" will be ready by now to brand the writer as a hopeless reactionary. But to them he should like to say that he, too, believes in the basic principles of progressive education. These principles are, however, recognized as not really new in theory, but chiefly in the

³ "What Should Our Choral Students Learn?" *Yearbook of the Music Educators National Conference*, 1936, p. 129.

⁴ "The Musician and the Junior High School," *Yearbook of the Music Educators National Conference*, 1937, p. 71.

⁵ *Yearbook of the Music Educators National Conference*, 1938, p. 434.

increased emphasis they have enjoyed in recent years. Perhaps Saint Paul's injunction to the Thessalonians to "prove all things; hold fast that which is good,"⁶ which may be freely paraphrased as the point of view expressed by the *scientific attitude*, may be considered as one of the important trends in music education today.

Two articles in the September, 1938, issue of the *MUSIC EDUCATORS JOURNAL* may be cited as evidence that some of the leaders in music education are definitely committed to a policy of "proving all things." In an editorial, Russell V. Morgan acknowledged the enormous variety of musical activities which were scheduled and so well presented in St. Louis on the occasion of the centennial meeting last spring. After giving credit to all who took part in the events of the week, Mr. Morgan continued by asking the following question: "I wonder if we are too much concerned with showing what our young people can do, rather than spending more of our time at these meetings thinking deeply about the reasons for music education and what the ultimate gift to the child should be from his participation in the music program." Having asked the question Mr. Morgan adds the following by way of comment: "It is so easy to come dangerously near the exhibitionist state in featuring virtuoso accomplishments of young people, rather than being concerned with the richness of thought and understanding that can be developed in the minds of our young people if our own purposes are clearly understood and carefully guided. If we can emphasize this in like measure with the performing part of the program, it seems to me we shall have come far on the road towards balancing practice and philosophy."⁷

In an address given at the St. Louis conference and reprinted in the September, 1938, *JOURNAL* from the current *Yearbook*, John W. Beattie discussed the problem of "Theory and Practice." He pointed out that in industry the marketing of a new article is usually preceded by careful research and a testing period in order to guarantee a reasonable degree of successful performance on the part of the new article when it is finally offered to the general public, whether the new invention be a refrigerator, an automobile, or just another gadget. In the field of education, Mr. Beattie declared, it is not so easy to detect the good from the less valuable because the rank and file of the teaching body may be influenced by a theory that sounds plausible but which has not been subject to the same rigorous period of testing that a new commercial device must undergo before it is offered to the consumer. In the field of music education we need to be on our guard lest we accept the new theories of the hour without any application of the scientific attitude. Mr. Beattie then listed four of these relatively new theories and asked some challenging questions about each. They are (1) creative music, (2) music integra-

tion, (3) the non-syllable method of teaching music, and (4) progressive education. Of some of these more will be said later and so we shall proceed to Mr. Beattie's conclusion in which he states that: "The musician will probably never become an ardent researcher or experimentalist. However, one may derive considerable pleasure from trying out new theories; and more and more, teachers of music are experimenting in the classroom in an endeavor to improve and make more interesting the teaching of music. But since the proof of the pudding is in the eating, let us restrain our enthusiasm for new methods until we can demonstrate their merit beyond any reasonable doubt. In other words, to theory add practice, to conjecture add proof."⁸



Let us now consider one of the most prominent topics in modern music teaching, that variously known as correlation, fusion or integration. There is probably no one today who does not at least do lip service to this comparatively new departure in music education. The same is true of music educators generally, as the persusal of the recent *Yearbooks* of the Conference will show. All subscribe to the general idea that the school is not so much a place to *prepare for life* as being a significant part of *life itself*, as W. Otto Miessner pointed out in an address at the Southwestern Conference two years ago. "*Living is learning*," he said, "*and doing is learning*. Education is no longer concerned with the mastery of abstract, departmentalized, factual matter, but rather with the inner growth of the child resulting from his dealing with concrete situations. Since life situations are intimately interrelated, it follows that the activities, materials and methods which constitute our curricula must likewise be experienced as integrated with each other if they are to become real and meaningful to the child."⁹ With such a point of view there is little quarrel. But that the idea of integration will suffer by overzealous application on the part of its proponents is a foregone conclusion if we apply the good American custom of riding a hobby for all it is worth. That, as a matter of fact, is the expressed fear of a number of well-known music educators. Some go so far as to predict that the use of music merely as a handmaiden of the other school subjects for the sake of integration will result in little more than the *disintegration* of music itself in the curriculum. Among those who have spoken words of caution in this regard are Russell V. Morgan, Osbourne McConathy, Elizabeth Ayres Kidd, Anne E. Pierce and John W. Beattie.¹⁰ Mr. Beattie is very outspoken and becomes almost bitter when he says that "It is very fashionable in certain circles to so tie in the

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⁶ *Yearbook of the Music Educators National Conference*, 1938, pp. 65-69; *Music Educators Journal*, Vol. 25 (September, 1938) pp. 22-24.

⁷ "Music as Integrated Experience," *Yearbook of the Music Educators National Conference*, 1937, p. 118.

⁸ *Yearbook of the Music Educators National Conference*, 1937, articles: "Modern Trends in School Music," p. 45; "Music and the Integrated Program," p. 129; "A Practical Program of Integration," pp. 141-142; "A Challenge to Commonly Accepted Practices in Elementary Music Education," p. 150; and *Yearbook . . . , 1938, "Theory and Practice,"* p. 66, respectively.

⁹ I Thessalonians, 5 : 21.

¹⁰ P. 16. Mr. Morgan touched on this same point in an address at the Eastern Conference in 1937. Cf. "Modern Trends in School Music," *Yearbook of the Music Educators National Conference*, 1937, pp. 44-47.

Continuity through School and College

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WE ARE hearing a great deal in these days of modern progressive education about "integration." As I understand the term *integration*, it means that the several types of correlative activity that under the older philosophy of education would have been allowed to run entirely independently, each in a groove of its own, are now made to criss-cross, to merge, to become unified so that the relationships of the various subjects to one another become evident, and a powerful, unified educational stream eventuates.

Thus, the different phases of music study taken up in the guise of courses labeled by such names as Harmony, Counterpoint, Form, Music History, Piano Playing, and Chorus are merged into one unified stream, the result being steadily growing and well organized musicianship of the functional type demanded by modern educational ideals. Similarly, the relationships between music and the other arts and sciences are made clear by means of projects involving a great variety of subjects and activities so that music is integrated with other life activities toward broad and intelligent education. Finally, all the activities of each individual are correlated and unified, so that his thinking and his feeling, his periods of solitude and his various social activities, his work and his play, his moral theories and his practical life habits—all these are so merged and integrated that an individual human being is produced who is well adjusted, practical, sane, deeply spiritual, appreciative, and friendly in his attitude, and yet so discriminating in all that he does that life will be for him a perfect experience instead of the considerably imperfect one that it actually is for most of us. At least this is the theory, but so far I have not noticed any of these super-adjusted boys and girls coming from even the most progressive of our schools and colleges!

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Let me not be misunderstood. The theory of an integrated education leading to an integrated life is good and I am not sneering at it. If it does not produce individuals who are perfectly adjusted, certainly it will eventuate in men and women who are at least better able to cope with the complexity of modern life than were produced by the older type of uncoordinated education. We must remember, too, that integration as a basic principle has only been admitted into our educational philosophy in very recent years and that even now it has not come into full swing; therefore we must wait

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awhile before attempting to evaluate its quality on the basis of its results.

But in addition to integration there is another principle that is of sufficient educational importance so that it deserves attention. I refer to the principle of *articulation*, by which is meant merely what we ordinarily refer to as *continuity*—and now I am actually approaching the subject assigned me by the chairman. It is not enough that we have singing in grade schools, orchestras in high school, and "appreciation" courses in colleges. No; in addition to providing courses in music for each of these levels, we must make certain that the experiences provided at each point shall articulate with both the past and the future of the individual student; else we shall have only *period* integration, but not *continuous* integration leading to a unified totality of experience.

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So the teacher of music in the grade schools must do more than provide interesting and valuable musical experiences, well correlated among themselves and carefully mingled with non-musical experiences, to provide perfect integration of educational development in each individual child. This is good; in fact it is indispensable; but it must be activated also by a knowledge of what type of experience the pupil will have when he goes to junior high school; it must *prepare* him for the demands that will be made upon him in the higher school. So the grade school teacher of music will familiarize himself with junior high school music so that there may be proper articulation between the two.

Similarly, the junior high school teacher must plan experiences for his pupils that are adapted to their changing natures. He must see to it that the various types of musical offerings such as the general music course, orchestra, band, glee club, and theory class are well coördinated; and that music as a subject shall correlate with other subjects so as to produce pupils who are well integrated educationally and personally. In other words, he must make himself familiar with the types of musical experience that these adolescents have had in the grade schools, and he must become intelligently aware of what the senior high school will offer the pupil when he arrives at that educational level. Thus he will build on the knowledge and skill that his pupil has when he arrives at the junior high school; and he will provide additional musical experience that will gradually cause the pupil to develop that riper and broader musicianship expected of a senior high school student. He will also take the trouble to inform his pupils during their last year in junior high school concerning the musical possibilities in the senior high school

and will help them choose intelligently among the courses offered in the higher school.

In the senior high school the courses are, at least for the most part, elective. Here are to be found orchestras and bands, glee clubs and *a cappella* choirs, courses in theory and appreciation, many of these rivaling and often surpassing in both extent and quality similar courses offered in the ordinary conservatory. Both the kind and the quality of the music courses found in different schools vary greatly and the musician outside the public schools will still be able to find plenty of things to scoff at in the music taught by school musicians. But the quality of high school music is improving by leaps and bounds, and many a high school orchestra, *a cappella* choir, and string quartet even now outshine all except a few of the finest of our college organizations.

Here again the principles of *integration* and *articulation* must apply. The different courses in music must be correlated with one another, not isolated from one another as is so frequently true. Vocal and instrumental organizations must coöperate with one another instead of attempting, as they so often do, merely to outshine one another in size or glitter. All the music must be allowed to flow with the educational stream as a whole, so that real integration of educational experience may result in the case of each individual pupil.

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The teacher of music in the senior high school must make himself intelligent with regard to music in the junior high school whence his pupils came, and music in college and in community life whither they will go after graduation. Instead of this, the senior high school teacher frequently scorns the junior high school and its teachers, does not take the trouble to find out what musical experience his pupils have had there and in the grade schools, takes the attitude that nothing really important happens until the senior high school level has been reached. As for college music, usually the high school teacher doesn't bother his head much about that, not even taking the trouble to find out which music courses taken in high school will be accepted for entrance credit by the colleges to which his students probably will go. Nor does the college musician take much pains to find out what is being done in the high school. There is little articulation either below or above, and high school music might often be compared with an upper arm which has failed to make proper connections with the forearm below and the shoulder above—and then wonders why it cannot seem to function more efficiently. Such an attitude is extremely short-sighted, to say the least, and the high school teacher of music must take a far more aggressive attitude toward preparing his pupils who expect to enter college for the type of music that they will encounter there. He must also familiarize himself with the entrance requirements of many colleges, and in conferring with his pupils regarding a choice of college, he will—other things being equal—naturally favor the college that allows a liberal amount

of credit for high school music rather than the one that allows little or none. In addition to this and in support of his contention that secondary school music is worthy of recognition by the college, he will make certain that his work as a high school teacher of music is of so high a standard that there will be no basis for complaint by the college concerning its quality.

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And now, having seen to it that high school music is worthy of recognition, and having persuaded the college to accept a reasonable amount of it for entrance credit, the high school teacher of music will go yet one step further and suggest to the head of the college music department that more adequate provision be made at the college level for young men and women who have studied music seriously and enthusiastically during their high school days. The musically inclined college freshman is often bitterly disappointed to find that the art of music apparently has little standing in the college, that there are few offerings in music, and that credit is either not allowed at all or is given only for theoretical work, whereas he is interested especially in performance.

Music has come to be a very important thing to many a high school boy and girl and when they are told upon registering in the college that they must confine themselves to English, mathematics, Latin or Greek, history, and other so-called academic subjects, they rebel—and rightly so. To be sure, they probably soon discover that it is possible to sing in the choir or play in the band, and this experience they accept gratefully; nevertheless, numbers of them would greatly prefer to continue their individual study of music and they feel that the college ought to consider the time so spent to be worthy of credit toward an A.B. degree just as is the case when they study Latin, French, or history. All this the teacher of high school music must know, and if he adheres to our idea of articulation, he will make a real point of establishing much closer rapport with college music departments.

And now what shall we say of the college musician? How can he establish the principle of articulation in his field? To save time I will attempt to answer this question categorically, and thus bring my paper to a close. In the first place, the college musician can make himself familiar with secondary school music, take a sympathetic attitude toward it, use his influence in the direction of raising its standards, encourage young musicians of high calibre to go into the school music field as a profession. All this to take the place of the scornful or, at best, tolerant attitude of the typical college musician toward high school music. In the second place, he can use his influence more aggressively in the direction of inducing his particular college to recognize the greatly improved brand of high school music that now exists in most schools by allowing entrance credit for it, *including applied music*, the amount to be determined

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Do Festival-Clinics Solve the Problem?

MAX T. KRONE

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HERE HAS BEEN NOTICEABLE in the last few years a growing and decided feeling among some musicians and educators that the contest has outlived its usefulness in the cause of school music. At the same time there exists a distrust, on the part of many serious, open-minded teachers, of the festival as a substitute for the contest. I should like therefore briefly to present the case as it has been presented to me by both sides all over the country, and then try to make some constructive suggestions as to a possible practical solution of the problem.

The Contest—Con

First let us look at the contest through the eyes of its opponents. They hold:

(1) That the contest sets up false goals, making the winning of a high rating, a certificate or a trophy, the objective rather than the performance and enjoyment of beautiful music;

(2) That in order to attain this false goal we concentrate on a very limited repertory instead of giving our students a well-balanced musical experience.

(3) That, instead of thinking in terms of educating our children for participation in and enjoyment of music in the home and as part of their daily life, we are thinking in terms of recruiting enough children for a well-balanced symphony orchestra or band which will impress adjudicators and our community by its virtuosity, with little or no thought as to whether the hours the student has spent in mastering the euphonium, the tuba or the bassoon will be as fruitful to him as if he had spent them on an instrument he could continue to play with enjoyment at home by himself or with a few friends. Or perhaps those same hours might better have been spent, from the student's standpoint, in learning to sing, or even doing something other than music. Hence:

(4) That it is little wonder we find so little carry-over of music into the home and community and so little evidence that the country's musical standards are being raised through the school music program.

(5) That music contests (like high school and college football) are sponsored and maintained for the primary benefit of others than the students themselves, *i. e.*, by

ambitious directors who are looking for bigger jobs, by chambers of commerce who are exploiting the home town, by school administrators who want their schools to provide exhibitions for their patrons as indication that they are doing a better job than the surrounding schools, by instrument and uniform makers, dealers and publishers who of course are interested in selling their merchandise, and by misguided parents who like to see their children adorned with medals, or who welcome any incentive to get their children to practice.

(6) That the expense of attending contests—district, state, and national—is entirely out of proportion to any benefit derived from them.

(7) That the intensive training and overtraining that accompanies preparation for a contest is detrimental to the health and best interests of both teacher and students; that it takes altogether too great an amount of time and energy for any values derived; that it creates ill feeling among the faculty of the school, and disrupts a balanced educational program.

(8) That in localities where contests become important factors teachers are hired to win contests and fired if they do not—a situation that makes the teacher's position so insecure that he is always under such a

nervous strain that he cannot do his best work, nor live a healthy, normal life.

(9) That in states where contests dominate the school music field there is such a condition of jealousy and ill feeling between schools, students and teachers that coöperation is well-nigh impossible on any worthwhile state or national project, and that the music department is not only the "war department" within the school but throughout the state.

The Contest—Pro

Now let us look at the contest through the eyes of its adherents. I shall not consider those who are obviously for contests because they themselves like to compete with others, or who are in contests for purely selfish reasons, but shall confine myself to reporting the feeling of those who seem to me to be genuinely and honestly

interested in contests because they feel that they have a place of usefulness in the school music program.

These people usually admit all or most of the foregoing negative arguments but feel that the incentive the contest gives to lure students into musical groups and keep them working once they are in, and the standards of performance the contest have made possible outweigh the evils, if by careful control these evils can be minimized.

To this of course their opponents reply that if the teacher isn't a good enough musician and teacher to make music so interesting and vital of itself that students want to take it without contests he should be doing something else. For, they say, what do these children do with music when they have finished school and the contest incentive is removed?

Competition-Festivals

Adherents of the contest are suspicious of the festival as a substitute for the contest. Recently there has been a movement to try to work out a combination of the two and to call the result a "Competition-Festival." The contest has been retained, but a massed performance added at the end of the session.

The two ideas however are diametrically opposed, and of course they do not work together. If you go to a contest you naturally go to win a high rating, and any festival event must take what time and energy you feel like giving it after the contest—which is not much. So the adherents of the contest say the festival performance at these competition-festivals offers no incentive to the students and that the festival performance is nothing to write home about. The same criticism is usually laid at the door of festivals in general.

I insist, however, that the fault is not at the door of the festival itself, but in the way it is organized and administered. The handling of contests has become almost a science. Every detail is planned in advance and carefully provided for. That is not true of most festivals in which I have participated.

If now, there are valuable and unique educational opportunities inherent in the festival, and we believe there are, let us see what we might do to make the festival work, and so capitalize on these opportunities.

Organizing a Festival

First let us set up the festival area within such limits that there are no severe financial drains for transportation, meals and lodging on any participating school. East of the Rocky Mountain area it would be possible to include a sufficient number of schools in most such areas without any group having to be away from home over night. But it is not necessary to have a large number of schools in order to have a successful festival. From one to ten schools is enough.

Second, let us plan to have an opportunity for each group to sing or play by itself as well as with the festival group. In other words, the festival becomes a festival-clinic. This has been worked out as follows:¹

Arrangements are made to have the individual groups sing during the day for their fellow students and their teachers, and to have the festival program at night for the public. A guest conductor is invited to hear and work with all of the individual groups and to conduct the festival performance.

The festival-clinic conductor plans the night program, keeping in mind the suitability and value of most of the numbers for performance by the individual groups. One or two of the numbers might, and probably should, be such larger works as the students do not have a chance to sing in their smaller groups.

The festival conductor sends this program to the chairman of the festival-clinic at least three months in advance of the date of the festival, preferably at the beginning of the school year, if the festival is to be held the second semester. Along with the program come instructions for the preparation of the numbers so that, within limits, all of the groups will perform the numbers at about the same tempo, and with the same conceptions regarding certain matters of interpretation, diction, and so on.

These instructions can be made valuable lessons, especially to the young teacher, without confining everyone to an identical performance. The chairman mimeographs the instructions and sends them out to the directors of the various participating groups.

Administering the Festival

On the morning of the festival-clinic, all the groups meet in the auditorium and sit together by schools. The directors or presidents of the groups may, if desired, draw lots for order of performance. The first group then comes to the stage and sings or plays for the others, and for the conductor, one or two numbers chosen at that time by the conductor from the festival program. The next group is asked to perform one or two other numbers from the program, and so on, so that during the day the whole program is performed once, or several times.

After each group has finished, the conductor takes the group for, say, ten minutes to develop one or two points which he believes would be helpful. (This clinic feature may be at the option of the director of the group.) Then the group is given opportunity to sing or play another short number which they feel they do especially well, before they leave the stage.

The conductor should of course pick the program so that the numbers present different problems in choral

¹The first choral festivals of the New England Music Festival Association, held prior to 1930, were organized and conducted along lines similar to the plan outlined herein. Festivals of the same general type with "modified" adjudication, are not uncommon—for instance, the Michigan Choral Festival, to be conducted by the Michigan School Vocal Association, as a feature of the North Central Conference program, March 24. It should be noted also, that the National School Music Competition-Festivals make provision for some of the features described in this article. This is particularly true of the Choral Festivals as planned by the National School Vocal Association. The author makes no particular claim for originality; he simply proposes the combining of the more satisfactory elements of competitive and non-competitive school music events, and the elimination of those factors, which, in his opinion, should be dispensed with in order to insure the fullest possible emphasis on the primary objectives.

or instrumental technic and represent different schools of composition. By going through all of the numbers with different groups, everyone learns what is wanted in each number before the combined rehearsal for the evening concert.

Needless to say, every group must come prepared on the whole program. With two short combined rehearsals, one at the close of the morning session and the other after the afternoon period, the festival group should give a fine performance.

Combined orchestras and bands, of course, offer a problem which does not bother the chorus very much. It is rather easy to find auditorium stages which will accommodate a chorus of five hundred on football bleachers. It is not so easy to find stages to accommodate the same number of players. Nor is the musical result so good, even if the stage is available. Perhaps the solution for the combined orchestra or band is to let the conductor choose an all-festival group of the desired size from the different groups he hears during the day; or the all-festival group might be chosen by try-outs conducted by a committee of teachers. The same procedure might be desirable with the chorus. There is decidedly a point of diminishing returns in the size of either choral or instrumental groups, and since the festival performance should be as fine as it is possible to make it, quality not quantity should be the first consideration. Then, too, if the participants know that it is not possible for all to sing or play in the all-festival groups, they will have an added incentive for improving their individual performances.

The Conductor

Naturally, much of the success of such a clinic-festival depends upon the conductor. He must be able to work fast and easily, have a good sense of humor, be tactful, kindly, not given to long nor caustic remarks, but able to speak authoritatively, clearly and to the point, be enthusiastic about his subject and high school students, and be able to inspire them with his love for good music beautifully performed—and have plenty of endurance. And he should be paid well for his labor!

It goes without saying that such a day demands much more of the conductor than a day's work behind an adjudicator's pen. But it should be as obvious that he can make an infinitely superior contribution to the groups and their directors with the baton and spoken word than with the pen. I am sure that every adjudicator has felt as I have how futile and inadequate it is to try to express in words in the few seconds available between contestants what could be done so simply and quickly with the group itself. And even if one could write all he wished he never could know whether the background of the director of the group is such that he will interpret the remarks as they were intended.

Types of Festivals

The organization of the clinic-festival must, of course, depend on the individual situation. In localities where a

large number of schools participate, a two- or three-day festival may be the solution, with each day a complete unit in itself. That is, there might be two or three different programs presented, one on each of the festival days with different schools participating each day. Each program could be designed to take care of groups of different ability, much as the contests now try to do with Class A, B, and C schools. In the festival however the necessity of maintaining classes of schools is removed and each director could enter his groups in whichever program he feels most nearly matches the level of his group's ability that particular year.

If the clinic-festival is to include both instrumental and choral groups, which seems highly desirable, there would probably be separate conductors for chorus, orchestra and band, since the individual groups probably would be performing in different rooms or buildings simultaneously. Each conductor could either submit a partial program for the festival performance or each could submit a complete program for the group he is to conduct. The latter arrangement would give the performances during the day more interest and probably make them more valuable, since more types of compositions would be discussed by each conductor. Then for the night performance each conductor could choose enough numbers to fill the time allotted to his group on the combined program.

Advantages

One advantage of a festival performance of this kind is that it makes possible the performance of at least one number with a large group, that the individual groups would not be able to do satisfactorily alone, such as certain oratorio choruses or festival works which require a large chorus and orchestra. The experience of performing some works of this kind with a large group is an invaluable part of the education of every singer and instrumentalist.

Another advantage of such a clinic-festival as has been outlined is that the teachers could get the benefit of watching the conductor work with every group as well as hear the other groups perform under their own directors. In the contest the teacher often does not get to hear more than one or two groups besides his own, because he has to be getting his students ready for the ordeal and has to take care of them afterwards. And in most contests he does not get the written comments of the adjudicator for any group but his own. And these are usually of necessity so abbreviated or general that they are of little value in improving his work.

Financing such a clinic-festival need be no more difficult than financing a contest. A small fee per student and an admission fee for visitors as is done in contests would handle it, and the students and teachers would have a chance to get something for their money besides a ranking or a certificate to hang on the wall.

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With One Voice?

PAUL J. WEAVER

IS IT POSSIBLE for musicians to agree? That seems like a silly question, but it is really one of great importance in the economic life of the music profession in America at the present moment.

At the last meeting of the Federal Congress several different bills were introduced affecting different aspects of the musical profession. None of these was passed. At the present Congress another series of bills is being introduced; their supporters have great hopes for them, but there is a possibility that last year's experience will be repeated and that none of these bills will be made into law. Is this because our Senators and Congressmen are not conscious of the importance which music plays in the life of the country? Undoubtedly that is an important factor in the situation. And one immediately follows with the second question: why are the elected representatives of the American people ignorant on the subject?

The answer to that question seems to lie in the fact that there never has been, in the history of this country, any means whereby the musical interests of the country could speak on any subject with one voice. There are today some sixty organizations of a national character representing various phases of the musical life of this country — professional groups, educational groups, unions, trade groups, fraternal groups, large organizations with music branches spreading through the country (such as the N.E.A., for instance), large international organizations with American branches (such as the International Society for Contemporary Music, for instance). But there has never been any practical and workable method by which these many organizations could confer, could have discussion, could determine attitudes, could organize campaigns, could work out joint programs which might have any real chance of effectiveness. It is obvious to the thoughtful observer that some machinery ought to be set in operation for this purpose.

Such a proposal is not at all impracticable. A close parallel, which has worked out with signal success, is to be seen in the various science groups in this country. There are more scientific organizations in America today than there are musical organizations. These science groups combined some years ago in setting up the National Council for the Advancement of Science. This Council is a representative body which acts as a clearing house for all of the science organizations. It is a fact-finding Council, capable of furnishing accurate information on any phase of the scientific development of the country whenever that information is needed. The Council also is capable of acting as the center for any type of propaganda which the science groups may wish to foster. If bills are introduced in Congress relating

to the field of science, this Council can speak for science with one voice, and with an authoritative voice.

Some eight years ago a project of this sort was discussed in the Music Educators National Conference, and a committee was appointed to explore the possibilities. Tangible results seemed to be impossible at the time, but at least a start was made in the right direction.

*

At the biennial meeting of the Conference held in St. Louis last year, Franklin Dunham's forceful address¹ again brought to attention the need for focusing the power and influence of our organized musical forces. Officers of national organizations in the music field expressed keen interest and a desire to coöperate in such a movement; and, as a result, Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, took the initiative in calling together a group of some twenty people, drawn from various organizations, at the Washington convention of the Music Teachers National Association, late in December.

The possibilities of a Music Council were discussed and a temporary committee was named to get the movement under way. This committee met in New York on Saturday, February 11th, and formulated means for immediate progress. Some thirty-five organizations, each of them national in its scope and having membership which is open to its branch of the profession, are being invited to send representatives to a meeting which will be held in New York early in April; and it is hoped that at that time the council will be definitely organized.

In our opinion, this is one of the most significant things that has happened in the history of music in America. It now seems probable that a council can be established this spring which will soon be in a position to act as a clearing house for all types of projects affecting the welfare of the musical life of the nation. If that is done, the possibilities for the future are unlimited.

¹ "Music a New Force in America," 1938 *Music Educators Yearbook*, p. 18; May, 1938, *MUSIC EDUCATORS JOURNAL*, p. 14.

1939 Competition-Festivals

Following are the dates and places for the 1939 Regional Competition-Festivals:

- Region One—Portland, Oregon, May 12, 13, 14.
- Region Two—Minneapolis, Minnesota, May 18, 19, 20.
- Region Three—orchestra, instrumental solo and ensemble at Indianapolis, Indiana, May 18, 19, 20; (place of vocal competition-festival to be announced).
- Region Four—New York City, May 25, 26, 27.
- Region Five—San Francisco, May 11, 12, 13.
- Region Six—Abilene, Texas, April 27, 28, 29.
- Region Seven—Little Rock, Arkansas, May 12, 13.
- Region Eight—Charlotte, North Carolina, May 4, 5, 6.
- Region Nine—Colorado Springs, Colorado, May 11, 12, 13.
- Region Ten—(place and date to be announced).

The Psychology of Music

CARL E. SEASHORE

XIX

THE MUSICAL TEMPERAMENT

TELL A MUSICIAN that he is temperamental, and he will take offense. Yet perhaps the thing in his personality of which he is most proud is the possession of a musical temperament. This characteristic inconsistency has a basis in psychological fact; namely, that the exhibition of artistic temperament frequently leads to attitudes and actions which the rest of the world may criticize and view with amusement. On the other hand, without the possession of an artistic temperament, the finest expressions of musicianship would perhaps be impossible.

Many persons who pass as musicians are neither temperamental nor musical. A great many of those who ply the art of music do not have musical minds in any basic sense. Their art consists in certain skills often built into a purely matter-of-fact organism. I therefore see no reason why such people in the musical world who do not show any artistic temperament have any reason to boast of the fact.

*

I have delved into musical biography and autobiography of great musicians with an eye toward the discovery of the outstanding mental characteristics of a great musician from a psychological point of view. As a rule, the literature on this subject is emotional and unscientific, yet the psychologist can glean from it certain analyses which may be made fundamental in the approach to a scientific psychology of the musical temperament. Let me here barely name some samples of characteristics which I find prominent in all the great musicians with whom I am acquainted or have read about.

Tonal sensitivity. All great musicians are highly sensitive to sound in all its elements. They respond to musical sounds in three ways. First, they make a very definite critical discrimination naturally. Second, the recognition of tonal elements or complexes, as the case may be, always tends to be effective, arousing responses of attraction or repulsion with corresponding feeling; and, third, these feelingful discriminations carry musical meaning. In other words, the great musician hears fine distinctions in tones, likes or dislikes them, and tends to give them musical meaning.

With the musician the issue is not so much true pitch, even dynamics, metronomic time, or uniform tone quality. His interest is in the artistic deviation from these; because the entire art lies in the capacity for artistic deviation from the true, the rigid, the uniform. In judging or expressing these artistic deviations under fine control, he works in part according to rules, but

in larger part to satisfy his own emotional ear for the moment and to express his individuality in interpretation. This is, of course, a finer achievement than mere acuity for these tonal elements.

Thus in all the variants, combinations, and modulations of pitch, loudness, time, and timbre, the musician hears, feels, and gives meaning to fine and subtle distinctions. This capacity is inborn and is in itself enough to make the musician different from other people. At this level, temperament shows itself in exceedingly fine responsiveness to tones which may be a matter of utter indifference or impossibility to the unmusical. This is the first evidence of a musical temperament.

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The tonal image. All genuine musicians have superior auditory imagery; that is, whenever they remember anything musical, it comes to them in a realistic presence, in a sort of objectivity, so that the tone which is recalled can be scrutinized in all its detail just as in actual hearing. Of course, the composer of any consequence conceives his themes and carries out details of composition without access to physical tone in instruments. He first hears mentally in realistic auditory imagery the thing he attempts to set down on paper. Therefore to interrupt his musical thinking, whether it be in the act of formal composition, snatches of musical thinking, or musical reveries, is just as serious an interruption to him as if it came during his actual playing before an audience. This gives him a reputation of being distract and oblivious to elements in the environment which to others seem more significant. In other words, the musician, the really musical person, is engaged in music a great deal more through the avenue of vivid memory and creative imagination than in actual hearing or performance.

In hearing actual music as well as in performing, this imagery supplements the physical stimulus and furnishes a sort of matrix or setting, personalizing the overt tones in an artistic interpretation. He has extraordinary resources for pleasure in the re-living and the creating of sound which the nonmusical mind does not have. He really lives in a disassociated tonal world by himself, which in tense moments may approach a state of ecstasy. He may therefore be impatient because his pleasures or displeasures are not shared by others. This leads to attitudes of impatience, fastidiousness, and eccentricities which are the patterns usually recognized in the musical temperament.

The esthetic mood. The musician is in search of the beautiful and therefore conversely responds unfavorably

to the ugly. His professional life is in the main emotional as distinguished from the intellectual life of the scholar in other fields or the action patterns of men in affairs. Whether he is a virtuoso, a creator of music, or a director, he is working on emotions through emotions, trying to recreate for the listener the feelings with which he himself is imbued. He lives so intensely and habitually in this activity that he becomes recognized as highly and persistently emotional. This extreme emotionality in his daily work sets him off against the matter-of-fact mind. We say of the intensely artistic person in action that he burns himself up. The emotional life is expensive and flitting; it flashes and explodes and is in danger of running out of control.

This emotionality tends to transfer not only to other forms of art but to matter-of-fact things, such as money and raiment. Sometimes this takes the form of the characteristic Bohemian. He may spend his wages on payday and starve the rest of the month in utter complaisance. All his life tends to be set at high tension.

Exhibitionism. There is an accretion to the musical

temperament in a sort of hierarchy of defense reactions which may be characterized as exhibitionism. The musical mind is on a leash, as it were, trying to drag the more or less resistent and incapable into his own beautiful emotional life, and he feels the drag. Therefore, he becomes impatient and uses ways and means of exclusiveness in withdrawal from the world, or he takes the opposite attack—display. To him, countless means of personal display justify their end, the glorifying of his noble art. Therefore, we see the musical temperament in this artistic form in the manner of living, eating, dress and sleeping, and in the demand for hero worship.

This type of analysis could be carried much farther, but these four items may suffice as fair samples to show that the artistic temperament in music is an essential gift demanded by the nature of the art. It may be good or bad, inborn or cultivated, genuine or simulated, and often runs into eccentricities. So let us thank all the gods in the Kingdom of the Muses for their great gift, the potentially good musical temperament.

National Music Week—May 7-13

INTEREST in National Music Week (beginning annually the first Sunday in May) has been increasing so steadily and unostentatiously that many music supervisors have not been conscious of its growth. Yet other supervisors have taken full opportunity to use the occasion to impress upon the public consciousness the excellence and the value of the work done in the public schools. C. M. Tremaine, Secretary of the National Committee and originator of the movement, reports that among the newspaper clippings received last year, there were two hundred eighty-six editorials, and that a large percentage of them expressed high appreciation for the contribution made by the public schools in the music development of the city or town. The following paragraphs from an editorial in the Daytona Beach (Florida) *Evening News* are typical:

That there should be a week devoted to music in America should be proof that this nation, long a leader in business and in science, is coming of age artistically. America, even without such a stimulus, is becoming music conscious. The phonograph, the radio, and the motion picture have been educational along these lines. But after all they follow public taste more than they create it. The natural maturing of our civilization, our emergence from the rawness of our pioneering era is largely responsible.

The 1938 observance of Music Week coincided with the 100th anniversary of the introduction of music into the public schools of this country by Lowell Mason, in Boston. Now music is a popular and a requisite feature in public schools everywhere in the land, but there are still some reactionaries who regard music in the schools as something of a fad, unrelated to the hard-boiled essentials in the readers, the copy-books, and the arithmetic texts.

The basis of the prejudice against music in the schools, aside from the fact that it is merely 100 years old and that some people haven't caught up with it yet, is that young people enjoy it. . . . On the contrary, educators who know what they are talking about say, those things which are pleasant and which arouse genuine interest can teach far more than those things which are dull and potentially "practical." And through music . . . the child learns rhythm, poise, and a medium of self-ex-

pression which will make his life fuller and richer and make him a better person.

It is to be hoped that we may be inspired by Music Week to resolve that come what may in the way of "hard times" we shall never sacrifice these musical activities in our schools. We are proud of them and we are "sold" on them. If you haven't a child from whom you can solicit information as to what music in the schools is doing for him, ask the man who has one.

The National Committee announces "Support Group Activities" as the special keynote for the 1939 Music Week. This of course includes school groups, but what is of equal importance to the school music departments is that the slogan provides a stimulus to post-school music activities. A quotation from a 1939 news release by the National Committee has a direct application to the schools:

It is not without significance that in every city and town, large or small, noted for its progressive spirit and its desirability as a place in which to live, there will be found one or more musical organizations in which the citizens take pride and which are capable of giving an enjoyable performance. It may be a symphony orchestra, a concert band, a glee club, or a mixed chorus. It may be a concert series, provided by an active musical club, and bringing to the city nationally known artists. It may be a music conservatory of outstanding merit, which has long been the Mecca of embryo musicians throughout the surrounding territory. If the school superintendent is progressive, there is strong likelihood that a school music department of high order deserves credit for having trained the future citizens and raised the musical standards of the entire city.

By writing to Mr. Tremaine at the headquarters of the National Music Week Committee, 30 Rockefeller Plaza, New York, N. Y., music supervisors may secure material of help in tying up with the observance, and also the 1939 letter of general information and suggestions, prepared as an aid to the local chairmen and workers. These annual letters contain useful ideas by which others are profiting, and list a number of publications made available at small cost by the National Music Week Committee.

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Microphone Technique

I. FOR INSTRUMENTAL GROUPS

J. LEON RUDDICK

THE PROBLEM of successfully broadcasting school bands, orchestras and ensembles has two major factors: Preparation for a broadcast and production procedures during the monitoring for the broadcast. The responsibility for the first rests entirely with the director; the latter requires effective coöperation with the production staff of the station which originates the broadcast. The director is often surprised to find that his organization sounds very different over the air than in the school auditorium or rehearsal room. The production staff has no accurate standard of evaluation for the accuracy of performance or fundamental weakness or strength of the various sections of the ensemble until the monitor hearing begins. The staff will be concerned, principally, with whether each instrument or section is placed in the proper relation to the microphone for a balanced "pick-up", under the conditions existing in the particular studio, or the acoustical conditions of the room where the broadcast originates. The director of the group can assist the production staff effectively if he understands the basic principles of broadcasting and can discuss, intelligently and diplomatically, the problems arising.

The Preparation

Since the microphone is more accurate and sensitive than the human ear, and is not subject to the vagaries of the imagination, or the distractions of the visual image, a broadcast becomes a test of the ability of the director to control the subjective factors which must enter into the evaluation of any musical performance. It is easy to believe we hear in performance the elements for which we are striving, especially when we see evidence of the mechanical or technical procedures at work which should produce the desired effect. How can we limit the influence of the imagination and protect ourselves from misleading subjective factors in order that a cold, impersonal judgment may be reached?

(1) *Remove, so far as possible, the handicap of poor acoustics in the average rehearsal room.* Reverberation prevents the ear from hearing the details of musical sound, just as it prevents the microphone from picking up the important elements of musical performance. If the rehearsal room is not provided with acoustical treatment, it is usually easy to arrange for rehearsal time on the auditorium stage. With the stage curtain drawn, the drapes in place, or the floor carpeted

and the scenery wings in position, the usual period of reverberation in the auditorium may be reduced to a condition similar to that prevailing in the broadcasting studio (usually a reverberation quotient of one second or less). This provides two advantages: First, the director can hear pitch and rhythmic elements more clearly, and judge harmonic balance more accurately, and, second, the players will become accustomed to the conditions existing in the studio and a drop in performance level is not so likely to follow.

(2) *Remove the distractions of psychological nature to which everyone is subject in varying degrees.* A device which production men in the radio field have found helpful is to turn with your back to the performing group, place your hands, in cup shape, back of the ears in the fashion of a person with impaired hearing, listening carefully for the fundamentals of performance. This helps in two respects: it removes the element of expecting to hear what you are striving for with the stick and what you see your players striving to give you, and gives, more nearly, the effect produced by the broadcasting mechanism. Those extremely damaging pitch clashes and rough tone qualities are brought to you more clearly, and the exact instruments which are offending may be identified more easily through the use of this device than by the usual listening and watching attitude.

(3) *Seek to emphasize the performance factors which are vital to good broadcasting.* The microphone does not adjust to pitch discrepancies in harmonic intervals. It reproduces faithfully bad intonation and even rebels against pitch "clashes" between two instruments, especially woodwinds or brasses, producing a rasping effect in the speaker which even the untrained ear hears. Precise, firm attack and clean releases of tone are essential for rhythmic clarity sufficiently well defined to overcome the physical inertia of the mechanism. There are definite limits beyond which volume of tone should not pass, although recent improvements in the construction of microphones have increased their efficiency in this respect. Good broadcasting technique includes the limitation of dynamic range to the point where the engineer will find it unnecessary to turn the volume control down, but is able to "let it ride" with all the "gain" which is necessary, and it may be added that more "gain" is essential for chain broadcasts than for local station programs. Too much volume produces "microphone rush" which greatly mars the effectiveness of the broadcast. Acceptable interpretation may be achieved within these limitations, especially if crescendos are built up through increased intensity of tone quality

NOTE: This article was prepared by Mr. Ruddick as a member of the Radio Committee of the National Conference. In a subsequent issue of the JOURNAL, Noble Cain, also a member of the Committee, will present a similar article based on "Microphone Technique for Vocal Groups."

rather than in the more common and obvious method of increasing volume of tone.

It is interesting to note that satisfactory concert technique is not always acceptable for broadcasting, but satisfactory microphone technique is usually acceptable for concert purposes.

(4) *Use public address equipment with discretion.* Public address amplifiers, microphone attachments for sound picture equipment, and recording equipment are great aids in meeting the problem of preparation, provided this type of equipment is of very high grade. Usually the type of microphone that is quite adequate for the speaking voice is not sufficiently sensitive, or does not possess sufficiently wide frequency range for efficient pick-up of music performance, with its varied combinations of tone color and wide compass. However, in a room with favorable acoustical conditions, this equipment will give many clues for the improvement of playing, the elimination of pitch clashes, the improvement of tone quality, and the selection of safe dynamic ranges. Its limitations must be taken into consideration, however, as greater freedom is afforded by the modern broadcasting studio.

The Problems of Production

The production staff of the studio or broadcasting station is primarily responsible for this phase of the question, because they know the peculiarities of the studio and the nature of the equipment to be used. We cannot expect the station staff to give the same amount of painstaking attention to the monitoring of a casual broadcast of a school organization, that they give to a commercial program that will appear week after week under contract, with a critical sponsor who pays the bill, and an advertising agency with a staff of trained experts who check every detail. In order to secure interested coöperation, the school group must come into the studio with a carefully prepared and timed program, showing a good basic knowledge of the technique of broadcasting. If careful preparation is made, the problems will not seem insurmountable to the production staff, and a wholehearted, patient attempt will be made to put the program on the air in a manner which will show the work of the group to the best advantage. With the modern equipment and general knowledge of radio production now available, it is even possible for a school organization to sound better over the air than it really plays under the usual concert conditions. But no assurance of a successful broadcast of an amateur group can be expected without adequate monitoring, good organization and management and appreciation of the psychology of broadcasting.

(1) *Adequate monitoring.* It is essential that adequate time be scheduled for the details of adjustment to studio requirements. A preliminary rehearsal of one to two hours in the studio is necessary to give the child group a "feel" of the studio, with some time spent with the engineer and production personnel listening with

the director or supervisor who knows every stage of preparation and the true picture of the school group's ability. This will show the director what is needed sufficiently in advance of the broadcast so that he may have a few rehearsals in which to meet the problems which are uncovered. There may be marked changes in the seating which, together with the new acoustical properties of the studio, cause the members of the group to hear themselves in a different relation to the ensemble. Even one rehearsal in the new seating arrangement is very helpful, when the group can be alone with its director to discuss the problems, try out the tonal and harmonic balance—in fact, seek orientation and rebuild confidence shaken by the new situation, so that a "top" performance is not only possible, but probable.

At least an hour immediately preceding the actual broadcast is necessary for the instruments to adjust to temperature, final checking of seating, program timing, continuity, tuning and checking the sequence of the program.

(2) *Good organization and management.* It may seem unnecessary to mention so obvious an item, but remember we are dealing with a group of people who live on a split-second schedule in the radio world, and they have little patience with time-wasting, unbusiness-like methods. In order to gain their respect and coöperation, we will find it profitable to plan every detail of organization with care, and systematize our procedures for their convenience, as well as prepare our program in a manner which will elicit their admiration in matters of leadership and musicianship.

(3) *Psychology of broadcasting.* The procedures outlined above form a basis for knowledge of actual broadcasting routine. All of the steps of preparation and production may be gathered together to form a picture of the broadcast in the minds of the director and his group. Concert attitudes and procedures are not essential, even if an audience is present. The attention must be directed toward the complete success of the broadcast. The director should devote all attention to control of performance factors relating to microphone technique and inspiring confidence in the players. Rehearsal procedures may well prevail in the conducting of a broadcast, so far as they may aid in securing the performance and interpretation desired. Help your players at all times, with obvious cues, assuring glances, warning gestures, all of which might be out of place in concert but are effective in a broadcast. The psychology of showmanship of the visual type gives place to the psychology of the invisible audience. What the listener may hear should be uppermost in the mind of the director in broadcasting. After all, a keen, well-trained ear, and high sensitivity to musical values are the most valuable assets a broadcaster may have.

NOTE : The technical background of broadcasting is discussed in readable form in : *Fugue in Cycles and Bells*, Millis (1937, D. Van Nostrand Co.) and *Listen In*, Maurice Lowell (1937, Dodge, New York).

Music Education in New York State

A REVIEW OF THIRTY YEARS

RUSSELL CARTER

State Supervisor of Music, Albany, New York

THIRTY YEARS AGO last June, Regents examinations in music were offered for the first time. By that act, music was admitted to the sacred circle of subjects recognized in the state high school diploma. The recognition has been a commonplace thing for so many years now that it is difficult to realize that in 1908 it was looked upon as almost revolutionary. The people in the field of school music hailed it with enthusiasm, but many of the general educators looked with doubt, even with disfavor, upon this outcast child who was to be admitted to the family of older and, supposedly, better bred children who had been for a long time in the family circle. On December 21, 1907, the Commissioner of Education, Dr. Draper, addressed the Board of Regents as follows:

I transmit herewith a course in music, leading to a diploma in music, and which is also the preliminary course to a degree in music, and recommend its adoption.

The Regents rules establish the degrees of Bachelor of Music and Doctor of Music. There are at present twelve conservatories, institutes and colleges of music in the state duly incorporated and registered by the Regents. There are also many schools of academic grade which give special courses in music as a part of their curriculum. But there has never been a minimum standard set by the Board for either a degree or a diploma in music. There has been a somewhat general demand upon the part of musical people, and particularly of schools of music, for the fixing of some standards, in order that a diploma or degree in music may represent some definite quantity and quality of musical study. It will be a great advantage to schools and to their graduates to have something of this kind to look to, and it seems a necessity from the standpoint of administration.

Over two years ago the Department placed in the hands of an educated and scholarly musician the work of drafting a course of study leading to a diploma in music, which should be available for schools of academic grade and be a basis for a further course leading to a degree in music. Many proofs of his report were struck off and submitted for criticism to teachers of music in conservatories, academies and public schools, and to musical critics and writers. It was also submitted to a committee of the State Music Teachers Association and to the United States Association of Music Teachers. It was warmly welcomed, intelligently criticized, and a revised proof was submitted for further criticism. This revision was endorsed by the directors and teachers of music in colleges at their meeting in Wellesley in the winter of 1905-1906. It has also been used tentatively as a course of study in certain academies and is reported to work satisfactorily and practically.

It should be borne in mind that this course is not primarily designed for public schools, as it is too extensive and technical and requires too large a force of specially trained teachers; although there is no reason why it should not be used in public schools, in part or in whole, wherever these conditions can be met. It is intended for schools of music and for academic schools which teach music as a special course, and as the foundation of the degree in music to be granted after a course of study in a duly incorporated and registered college of music.

Obviously, Dr. Draper's address reflects the general opinion of the time, that anything which approached thorough musical training was for the musically elite. However, courses were offered and examinations were given in Rudiments of Music, Ear Training and Musical

Dictation, Harmony and Counterpoint, Musical Form and Analysis, and Acoustics and History of Music, five subjects in all. The Department records do not show by whom these examinations of 1908 were prepared,—perhaps by the unknown "educated and scholarly musician" whom Dr. Draper mentioned. A few questions taken at random from the papers of 1908 and 1909 will show, however, the pupils in those days really earned all the credit they obtained in music.

RUDIMENTS OF MUSIC

Give an example of an appoggiatura, an acciaccatura, a mordente and its sign, a turn with the upper note chromatically lowered and its sign. (1908)

What are characteristic tones and what scale steps have tendencies? (1908)

Write a four measure melody in each of the following kinds of meter, indicating the location of the accent in each case and explaining the different degrees of accent: (1909)

4 6 12 3
4, 4, 8, 2.

Those who feel that the present-day examinations demand too much in ear training are asked to give consideration to the 1909 paper in Ear Training and Musical Dictation. There were eighteen excerpts which the pupils were to write from dictation; eight were tonal groups of from seven to fourteen notes, with liberal doses of chromatics; two were series of three-voice chords; eight were eight-measure melodies in various keys and meters,—skips and chromatics being much in evidence and with every one of the seven time patterns, save that of the modified triplet, represented.

The examination in Musical Form and Analysis demanded these:

Describe the structure of a fugue in as much detail as possible. (1908)

Indicate in metrical notation and describe the characteristics as to time and rhythm of the minuet, the gavotte, the saraband, the gigue, the polonaise, the mazurka. (1908)

Describe and differentiate a two-voiced canon, a two-voiced invention, and a two-voiced fugue. (1909)

About the time that the paper in Harmony and Counterpoint was prepared, I fear that the educated and scholarly musician had forgotten that the examination was for high school pupils, for these questions were included:

Set the following stanza to music in hymn-form, writing in G-major and introducing a dominant modulation; write in four voices, open position. (1909)

Explain and illustrate how dissonances are employed in a counterpoint of four against one. (1909)

Add a counterpoint in free form, florid style, above the following cantus firmus. (1909) (A series of fourteen whole notes was given.)

Illustrate in four parts the preparation and resolution of each of the following suspensions: 9-8, 4-3, 7-6, 6-5. (1909)

The paper in Acoustics and History of Music ventured still further:

Describe the phenomena of beats and state how they are used in determining pitch. (1908)

From the manuscript of an address prepared by Dr. Carter for the Music Sections of the New York State Teachers Association, 1938.

What are partial tones or overtones? Give the first ten from great C. (1908)

State in detail the method of laying the temperament in tuning a keyed instrument and give the reasons why this method is necessary. (1909)

Early in 1909 a committee was appointed to prepare the June examination: Hollis Dann of Cornell University, Julia Etta Crane of the Potsdam Normal School and Edwin S. Tracy of the Morris High School, New York City. A little later in the year an advisory council for music was also appointed. In addition to Dr. Dann and Miss Crane, there were Frank R. Rix of New York City, Joseph Mischka of Buffalo and Sister Alphonsus of the Academy of the Holy Name, Albany. Evidently, the council gave attention to the content of the courses, as there were some changes in 1910. By that time, the courses had become Chorus Singing and Rudiments of Music, two periods weekly; Dictation and Melody Writing, three periods; Harmony and Counterpoint, seven periods; Acoustics and History of Music, four periods; Musical Form and Analysis, four periods. This may all seem rather strange to us now, but we must remember that the whole set-up of high school credit, of which the music was a part, differed from that which we now have. It is easy, in the light of thirty years of experience, to criticize this pioneer musical program. All pioneering, however, involves venture and adventure. The men and women who were trying to give music its rightful place were working against the pressures of traditions and attitudes which can only be appreciated by those who lived in that period. They had the good sense to see that the only possible entering wedge for music credit was to offer courses, the tangible evidences of which would be written examinations. They would have been laughed out of court had they suggested that credit toward a high school diploma could be earned by any kind of musical performance. They knew what to ask for and, what was quite as important, they knew what *not* to ask for. All honor to them. I wish that there were a place where their names could appear on a roll of honor to be seen by the coming generations of music teachers.

*

My own personal connection with the examinations began in September, 1911, when I offered the rudiments course in the Amsterdam High School, where I was then teaching. The novelty of being able to earn Regents credits through a music course must have captured the imagination of the school, for about one hundred pupils registered for the work. The limits upon my time, due to my supervisory duties in the grade schools, and the demands of the pupils' programs (yes, we had program difficulties in 1911) made it necessary to teach *sixty-three* pupils in one section and the remainder in another section. Needless to say, we did not then have statistics regarding the pupil-load of the teacher.

There were changes in the courses from time to time. Acoustics was dropped in 1915, leaving History of

Music as a complete course. Form and Analysis and Advanced Harmony and Counterpoint were discontinued in 1917, and a course in Elementary Harmony was offered beginning at that time. These last changes were made at my suggestion. Dr. Horner, who is just about to retire as Associate Commissioner of Education, was at that time the head of the Examinations Division. He had engaged me to review examination papers for the Department during the summer of 1915. It was the first complete reviewing, by a Department representative, of the music papers, and revealed many things. (Incidentally, it may interest you to know that I reviewed papers from 9 a. m. to 5 p. m. every week-day for seven solid weeks.) Meantime, some private schools had been granted the privilege of offering credit for individual piano and violin instruction, with supervised practice. In 1916, Dr. Wheelock, then Assistant Commissioner for Secondary Schools, asked me to serve on a committee with Inez Field Damon of Schenectady and George Oscar Bowen of Yonkers to prepare a report upon the advisability of offering credit for individual instrumental study. We corresponded with school music people in various sections of the country, with private teachers and with high school principals; we met several times for all-day (and nearly all-night) sessions. As a result, the so-called "Tentative Plan" for applied music credit was issued with the approval of the Regents. We were pioneering, just as the sponsors of the written examinations had been pioneering some nine years before. We made many mistakes. Just as we began to realize that revisions were necessary, Mr. Bowen left the state. He was succeeded on the committee by his successor in Yonkers, Howard Clarke Davis, and we went on with the work. By 1919, the applied music procedures were substantially the same as we now know them, although there have been some changes in detail since then.

As early as 1917, a few schools had applied for credit for orchestra practice as a "special course." If my memory serves me correctly, Olean, Rome, and Schenectady were three of these. In many schools, however, the high school principal would not permit such a drastic move. In the spring of 1917, we entered the war, and every department of the school was affected. Despite that, the idea of the recognition of music went steadily forward. At the close of the war, I found myself in a position in another state, but in the summer of 1920 I was appointed to the newly-created Department position of "specialist in music." During that summer, I not only reviewed examination papers, but I prepared an outline for high school music credit which included recognition for chorus and orchestra. I was almost afraid to hope that group musical performance would be given any such general endorsement. I remember that I had some notion of asking for credit for band also, but both Dr. Dann and Miss Crane felt that, in view of the quality of the performances of the few bands which we had at the time, it was wiser to wait for a while.

However, band credit was granted beginning either in 1922 or in 1923. Some slight changes were made in the courses leading to written examinations. In 1927, when the change was made from "counts" to "units" a careful review and restatement of the music courses was made. The advisory committee at that time was George J. Abbott (now of Elmira), Harold L. Butler of Syracuse University, and Cornelius Valentine of the Newtown High School of New York City. The adoption of the new academic diploma in 1934 giving music an equal place with the so-called "regular subjects" in satisfying the requirements for a major sequence or

for a minor sequence, brought to fruition that which was only a vague hope in 1908.

◆

This very brief history of these thirty years may give you some idea of the road along which we have come in the field of high school music. What never can be given, in any adequate way, is a record of the visions, the plannings, and the unselfish labors not only of those whom I have mentioned, but of the many who worked with them not only in securing recognition but in producing music of a standard which made it worthy of recognition.

Community Projects in Music

THEODORE F. NORMANN

Associate Professor of Music Education, University of Missouri, Columbia

IN 1931, with the appointment of a committee on Community Music, the Music Educators National Conference gave formal recognition to the obligation the public schools assume in furthering those activities which are most likely to carry over into adult life. Through the stimulation of festivals, effective publicity programs, published reports, and by close coöperation with organizations and societies interested in sponsoring community activities, this committee has in the eight years of its existence done yeoman service in furthering a nationwide recognition of this need. One needs only to glance through the large number of recent publications in the field of chamber music and to compare the present widespread interest in civic musical progress with that of only ten years ago in order to become aware of an astonishing growth and development. Within the school itself there is a functioning program which should, if conditions are ripe, provide for a great florescence in the performance of music in the home, neighborhood and community.

But the stimulation of musical activities of various sorts within the school itself is no guarantee that such a program will carry over, in the most efficient way, into adult life. Somewhere along the line there must be provided a directing force and initiative which will insure the fruition of the musical forces so carefully nurtured in the elementary and secondary schools. In some of our larger communities there exist, as divisions of civic government, organizations whose primary purpose is one of leadership in developing definite recreational programs in adult life. Such is not the case, however, in hundreds of smaller communities where the citizenry naturally look to the supervisor of music for guidance in matters of this kind. By virtue of his training and experience, his intimate knowledge of the abilities of both students and alumni, his freedom from the need for personal aggrandizement, the teacher of music in the public schools is particularly well fitted to assume active leadership in the musical affairs of the

community. In most communities, whether large or small, in which there is a well-planned music program we find that much of the credit for its success can be traced directly to the active coöperation of the local supervisor of music.

Community Activities. The public schools may provide effective leadership, they may develop highly skilled talent, they may stimulate activities most likely to carry over into adult life, but these will not yield the finest fruit unless the community itself lends support and manifests an interest in music. There is, of course, a very close interrelation between the two. An entrenched indifference upon the part of the community will inevitably weaken the music activities of the school. On the other hand, a lively program in the school should serve to stimulate civic interest.

A rather unique plan to enlist community interest and at the same time to be of some practical service has been developed in the County High School at Kalispell, Montana. This school conducts, annually, an extension service whereby any community group in the county desiring some special type of program may feel free to call upon the high school, the only cost being that of transportation. In the fall of each year a canvass of the entire student body is made in an attempt to locate students possessing special interests, hobbies, or talents. Ensemble groups are formed where practical and special coaching is provided them. All students interested in participating in the extension service must appear before an examining board which passes on eligibility for service. The result has been an increased concern on the part of students about the social life of the county and a corresponding realization upon the part of citizens of the importance of a progressive program of education.

A Community Program to Stimulate Chamber Music. A somewhat different approach to the problem of enlisting people's interest in music has been attempted in the city of Fort Wayne, Indiana. Here a group of

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This clever musical sketch appeals to the "dress-up and make-believe" instincts of children and usually furnishes as much fun for the participants as for the audience. The choruses are all arranged for unison singing and may number as many as there are children available. The vocal score includes complete dialog, actions for the songs, directions for dances and sketches of the principals' costumes. Time, 45 minutes.

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citizens decided that something must be done to carry on the splendid musical program of the school. They approached the Chamber of Commerce and persuaded it to sponsor a campaign to revive music in the home.

A committee was organized to decide on the program best suited to attract young people to music activities and, more important, to encourage participation in music at home.

It is significant that the chairman of this committee is an industrialist. The remainder of the group consists of the heads of the high school music departments, the conductor of a local symphony orchestra, the grade school music supervisors, and the head of a college music department. Music teachers who teach privately and other professional musicians, were excluded so that the work of this group would not be, or appear to be, commercial in any sense of the word.

The first step in the program was the registration of all people who might be interested in such a project. Through the local newspapers, the public was informed of the plan and urged to register. Registration was carried on through the public schools and the newspapers. From a total of 2,490 registrants, approximately seventy-five groups have been formed to date.

Registrations were classified first according to the section of the city, thus facilitating the development of neighborhood groups; then a classification of instruments followed.

The Chamber of Commerce music committee met with such great success . . . that in addition to the monthly concerts held in the auditorium of the Chamber of Commerce, one concert a year is being sponsored by the committee in conjunction with each parent-teacher organization of the city. This brings a number of concerts directly into the various neighborhoods and attracts many people who might not go to the center of the city for a concert, even though there is no charge for these musicals.¹

The Sinfonietta. In West Roxbury, Connecticut, a group of musicians has recently started a movement that deserves wide-spread recognition. A Mr. Franz Burgstaller suggested to his son and daughter that they ask some of their friends to come to their home for an evening of music. The party proved such a success that it was repeated. More guests came and soon the West Roxbury Sinfonietta, a group of thirty-seven musicians, who play "for the fun of it" was born. Says Mr. Burgstaller:

You cannot start a sinfonietta in a municipal hall, because this would exclude the intimacy of happy home life and the sinfonietta is the *home piano*. Should you have a violinist as well as a pianist, there, if rightly conducted, is the start of your sinfonietta. The music should be taken from any of the standard orchestra editions. The violin and piano of these editions will be the fundamental beginning. The players at the start should learn to play this music and the cues from other parts, later leaving out these cues as the sinfonietta grows. Once these two first sinfonietta members have met (there should be a definite day and hour for these meetings) and have an understanding of the music, invite for an evening other available players, preferably one by one, or perhaps two by two. Make it a social evening even to having a dinner and dishwashing preceding the orchestral functions.

Be careful not to try to start out with a large group of players. This is true both from a social and from a technically musical point of view. There must be something like a friendly love existing among sinfonietta members. They must come together and feel a certain ensemble aim that simply cannot be created by grouping some larger or smaller number of players under a conductor whom they have never met as their friend.²

Other Types of Community Organizations. While the type of chamber groups just described will interest many music lovers, there are always those to whom a larger organization exerts a more forceful appeal. By virtue of its greater tonal resources, the fascination of belonging to a large society of fellow musicians, and its greater

popular appeal, the orchestra, band or chorus may serve to retain the interest of many of those to whom the mention of music might otherwise arouse only a casual interest.

Alumni Organizations. Not a few schools have organized their graduating musicians into an alumni orchestra, chorus or band. These groups are given the use of the school auditorium for evening rehearsals. They frequently make use of the library and instruments owned by the school. One or more concerts a year are undertaken. The friendly rivalry between the less experienced but more frequently drilled undergraduate organizations and the alumni group serves to enliven the interest of the members and awaken a just pride in their musical endeavors. Often a number of high school musicians take part in the alumni organizations. These people serve to fill out the instrumentation and enhance the musical enthusiasm of all concerned.

Church Organizations. The church orchestra and choir may serve as a means of retaining students' interest after graduation if it is systematically organized. In many instances, however, we find the music appropriation so lean, the director so poorly trained and the balance so one-sided that the organization leads a decidedly precarious existence. This is not always so. In Boulder, Colorado, one of the local churches for a number of years supported, in addition to a sixty-voice choir, an orchestra of fifty-five members, complete as to instrumentation. This latter group rehearsed on Sunday afternoons and what lively rehearsals they were! The conductor was a human dynamo, the music challenged because of its truly fine quality and we found young and old working joyfully together in eager anticipation of the bi-monthly musical service. Such was the popularity of these concerts that they literally taxed the seating capacity of the church to the utmost. An organization of this type would have been difficult to keep going had it not been for the close coöperation which the music director of the church maintained with the public school and the whole-hearted support of the church members who, though forming a comparatively small congregation, were so staunch in their belief in the need for beauty in the church service that they provided sufficient funds to engage a really fine musician as musical director.

College Organizations. In many an American community the college or university stands as the cultural center around which its art life gravitates. In addition to the regular music groups found on the average campus, the college will often sponsor more pretentious organizations which are designed to enlist the participation and support of anyone interested in music. Such a plan has been developed at Hastings, Nebraska. Here a small liberal arts college of some six hundred students stands as the focal point from which has developed a civic symphony of seventy players of which forty-eight have no connection with the college. They are men and women, former theatre musicians, and high school and

¹ Sur, William Raymond, "School and Post-School Music in the Community," *MUSIC SUPERVISORS JOURNAL*, November, 1932, page 25.

² Burgstaller, Franz E., "The Sinfonietta Movement," *Jacobs Band and Orchestra Monthly*, May, 1933, page 4.

college graduates for the most part, each of whom eagerly welcomes an opportunity to do something with his chosen instrument rather than to talk about it. The college furnishes the physical equipment for the orchestra and a Civic Music Association, independent of the college administration, handles all business details. The Association consists of a board of directors made up of some of the leading professional and business men and women of the town, sustaining members who donate from two to twenty-five dollars each to the support of the organization, and patrons who give one dollar to the cause of good music by purchasing a season ticket. So reasonable are the admission charges for this remarkably fine organization (ten cents a seat) that the orchestra

has no difficulty in filling the auditorium to capacity.

Community Choruses. Community choruses, sponsored by religious organizations, clubs, and fraternal groups interested in preserving through music a more secure cohesion of interests, are fairly common. The possibilities of organizing choral groups in business concerns and industrial plants, however, have scarcely been touched. In one of our metropolitan areas I have a friend who makes a very respectable livelihood organizing and conducting groups of this kind. This man, at present, conducts five choruses for various business houses. The management, in each case, furnishes rehearsal rooms, music and the expense of a director and

CONTINUED ON PAGE EIGHTY-FOUR

Objective Marking for Instrumental Music Students

SAMUEL S. FAIN

*Director of Instrumental Music, Wells High School, and
Instructor, Public School Music Department, American Conservatory
Chicago, Illinois*

MANY EDUCATORS are convinced that rating a student's work periodically is a sound educational policy, while others condemn the practice as fostering a false sense of values. Since public schools generally require that marks shall be given, the teacher of music, regardless of his personal views respecting marking, should so administer rating that it will be of educational value to the student. It is the experience of the writer that marks can be made to serve as a guide to the student in his work, rather than as ends in themselves.

At the Wells High School, the student body is composed almost entirely of children whose families are in the lowest income brackets. In seventy-five per cent of the cases, both parents are foreign born; approximately fifty per cent of the fathers are unemployed; and eighty-four per cent of the pupils have never been outside the Chicago area.¹ Home study conditions are usually unsatisfactory. Because of their financial status, seventy-five per cent of the students are obliged to use instruments owned by the school.

The total number of students studying instrumental music at Wells during the current semester is 263. This number is organized into the following groups: four beginning classes totalling 124 members; a junior orchestra of 21; an intermediate orchestra of 23; a concert orchestra numbering 47; and a concert band of 48. Each student who is a member of one of the orchestras or the band receives, at the end of each marking period, an individual rating sheet on which is listed the number of points he has earned (See sample rating sheet on next page).

By a study of his grade sheet, the student knows accurately how he has progressed. He may see at a glance where his weaknesses lie and how to direct his efforts toward attaining greater achievement.

Experience shows that when a student receives a low grade without being given any specific reason and without receiving concrete suggestions for improvement, he is likely to become discouraged, lose interest, and ultimately abandon the subject entirely. This is especially likely in the case of music courses,

which are often elective. If, however, along with his mark, the student receives an itemized analysis of his work, and specific directions for improving it, he will usually apply himself according to these directions. Average and superior students also benefit from a marking system which points out the weaknesses in their playing and offers suggestions for their correction.

The system of marking described has the additional merit of eliminating claims of favoritism directed against the instructor. Any complaint would necessarily be based upon specific rather than general grounds, because the student sees exactly on what bases his mark has been computed. Also, the method places emphasis on the achievement of progress rather than on the attainment of a certain mark.

To clarify even further the evaluation of his work, each student at the beginning of the year receives a glossary which explains all unfamiliar terms employed on the grade sheet. This glossary is in no sense a dictionary, nor does it pretend to be a complete treatment of the factors discussed. Few students are willing to read through an exhaustive treatise to discover what is wrong with their playing; consequently, the glossary aims at conciseness rather than completeness. The extremely simplified list encourages the student to make frequent reference to it, and the avoidance of technical or complex vocabulary insures comprehension.

The glossary not only helps the student to analyze his work, but is a guide to him in his practice, supplementing the regular instruction and assistance that he receives in the classroom.

Naturally, this system of grading involves a greater expenditure of time on the part of the instructor than simply evaluating a student's work in terms of one general mark. However, such effort is more than compensated for by the results obtained. Not only is the individual grade sheet of help in guiding and stimulating the student, but it is also helpful to the instructor in obtaining a greater understanding of each individual. Such a specific analysis of each student's work assists the instructor to view each student more effectively as an individual and grasp more clearly his peculiar handicaps and abilities. The results are improved understanding on the part of the instructor and increased student rapport and progress.

¹ John K. McCalmont, "The Instructional Background of General-Science Pupils in a City Community," *SCHOOL REVIEW*, XLIV (April, 1936) 291-97.

The following excerpts from the glossary are illustrative:

TECHNIQUE

Technique refers to the general ability to play the music studied. Good technique includes the points listed below:

(a) For all instruments:

1. Correct position of head, body, legs, feet, arms, wrists, hands, and fingers.
2. Correct position of instrument.
3. Playing the correct notes.

(b) For stringed instruments:

1. Using the best fingerings.
2. Correct bowing.
3. Correct amount of bow and type of bowing.

(c) For wind instruments:

1. Correct position of lips.
2. Correct (diaphragm) breathing.
3. Correct tongue action.
4. Using the best fingerings (best positions on trombone).

(d) For percussion instruments:

1. Correct position of sticks.
2. Using the best sticking.

Suggestions for improving technique:

1. Study the pictures in lesson books.
2. Observe and imitate good players.
3. Practice scales, chords, arpeggi, exercises, etudes, and similar studies.
4. Practice difficult measures or exercises slowly and carefully until you have mastered them; then gradually increase your speed.

VOLUNTARY WORK

Voluntary work means taking part in activities which are not a part of the required work. Each student is expected to make regular use of at least two of the following opportunities for improvement:

1. Participation in monitor duties—Instruments, music, chairs, stands, shades, etc.
2. Attendance at extra practice periods.
3. Participation in bands and orchestras outside of school.
4. Attendance at concerts of musical merit.
5. Taking lessons with a private teacher.
6. Copying music.
7. Doing library work—book reports on the lives of composers, study of the development of certain instruments, or certain phases of music and music history (subject must first be approved by the instructor).

Voluntary work credit will also be given for the following:

1. Purchase of a lesson book.
2. Purchase of an instrument.
3. Purchase of a better instrument.

WELLS HIGH SCHOOL INSTRUMENTAL MUSIC CLASSES INDIVIDUAL GRADE SHEET		
NAME	DATE	
The figures in Column 1 indicate the greatest number of points it is possible for you to receive. The numbers in Column 2 show the progress you have made since the last marking period. Note, and emphasize in your practice, the factors in which you receive less than the maximum number of points. Consult your Glossary for definitions of the factors.		
FACTORS		NUMBER OF POINTS
Ensemble	Maximum 10	Earned _____
Technique	8	_____
Note and Rest Values.....	8	_____
Intonation	8	_____
Articulation	8	_____
Tone	8	_____
Dynamics and Tempi.....	8	_____
Phrasing	8	_____
Attendance and Regard for Fellow Students.	8	_____
Care of Instrument, Music, etc.	8	_____
Number of Lessons or Selections Prepared....	8	_____
Voluntary Work.....	10	_____
Rating.....		Total 100%
Points	Rating	
95-100	S (Superior)	
88-94	E (Excellent)	
81-87	G (Good)	
75-80	F (Fair)	
Below 75	D (Failing)	
Remarks :		

NOTE: The space for remarks is used by the student for listing his voluntary work, and also by the instructor for additional comments and advice.



THE Texas Music Educators Association Annual Clinic was held in Houston, on February 2-4. Above—Officers and regional representatives of the T.M.E.A. at the annual business meeting, seated left to right: EuJean Smith, Odessa; Mrs. Lena Milam, Beaumont; Helen M. Martin, Pampa; Mrs. W. J. Hurst, Texarkana; Russell Shrader, Sweetwater; Charles S. Eskridge, Wink; Ward G. Brandstetter, Palestine; W. Gibson Walters, Denton; Mary Schober, Wink; William Krauledat, Weslaco; Mrs. B. M. Kendrick, Marlin; Annie Bess Chambers, Abilene; Jimmie Green, Austin; G. Ward Moody, Odessa; J. M. Brandstetter, Yoakum. Standing, left to right: Paul M. Riley, Kingsville; James C. Thomson, Waco; Roy J. Johnson, Commerce; C. R. Hackney, Huntsville; Lyle Skinner, Waco; Clyde Rowe, Borger; Winston Savage, Pampa; Walter Hurst, Texarkana; Charles G. Walker, Monahans; R. T. Bynum, Abilene; Jerome Zoeller, San Antonio; Weldon Covington, Austin; R. H. Simpson, Corpus Christi; Dean Shank, Mexia. Not in picture: Cobby de Stivers, Waco.

Below: Third Annual All-Texas Orchestra, featured at the Clinic and conducted by Henry Sopkin.



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BOSTON	"	41-42-43-44	Sylvia Voorhees, Clifford Carter, Carl Burgstaller.
TACOMA	"	24-25	Mary Elizabeth White, Arthur Hauser, Carroll Cambern.
SAN ANTONIO	"	27-28	Arthur Hauser, Clarence Parrish.

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What Shall I Do This Summer?

ADOLPH W. OTTERSTEIN

San Jose State College, San Jose, California

AT THIS TIME OF YEAR the teacher's thoughts turn to summer and the vacation days. However, the summer intermission for the teacher is not the playspell that the word "vacation" implies, although it does provide respite from the taxing routine of the daily program, and offers opportunities for refreshing the body, mind and spirit. Indeed, the closing of the school season marks the opening of the period when the teachers may take their turn at studying; it is their time for securing the benefits of change of scene, of pursuing hobbies, of seeking the inspiration and help that will make them better musicians and better teachers.

But, "What shall I do this summer—where shall I go?" Perhaps these questions can be determined by a brief self-examination. The correct answer to each of the appended questions is "Yes." If "No" must be the answer to one or more of the questions, then perhaps summer school is indicated—or perhaps the score will warrant decision to travel, to visit cultural centers here and abroad, to attend festivals and the like.

If summer school is prescribed, one must decide the type of school that will supply his needs and desires. Shall it be the music education school, where the teacher can secure both subject matter in music and principles of teaching? Shall it be the conservatory, where the teacher devotes major attention to a course designed to help him to play better, to sing better, and to gain a finer background in music? Or shall it be the academic music type of school, which stresses music history and musicology, and music from the academic viewpoint? The kind of summer school the teacher needs should be indicated by the answers to the questions.

Questions for an Instrumental Teacher

I

Do I know the fingerings for all the reed and brass instruments, including the optional fingerings?

Is it because I am unfamiliar with these instruments that my bassoons and oboes are weak?

II

Am I familiar with the string instruments?

Do I understand the types of bowing used?

Am I familiar with the meaning of the words, *spiccato*, *staccato*, *martele*, *saltato*, *sautille*?

Am I familiar with the positions on the violin, cello, and the bass?

III

Am I a good conductor?

Do I have good baton technique?

Am I a leader who inspires the confidence and coöperation of my students?

IV

Am I familiar with band and orchestra literature?

Do I know the literature for the beginning instruments? For ensemble groups? For the senior band and orchestra?

Can I build a program involving music of the various schools and periods?

Are my programs interesting and educational?

V

Am I a music educator?

Am I familiar with modern psychology?

Am I familiar with the school, its function, and its objectives?

VI

Am I a musician?

Am I keenly interested in the performance of music?

Do I love to hear others play?

Can I artistically play an instrument so that it is a satisfaction both to myself and to those listening?

Is my enthusiasm for music great enough to inspire the same enthusiasm in my students?

VII

Am I a good theorist?

Do I know the music being played?

Do I know its contrapuntal design, its musical form, and its chronological relationship to music of other periods?

Questions for a Choral Teacher

I

Do I know the human voice?

Am I familiar with the construction of the vocal chords and the resonators?

II

Am I familiar with the choral literature?

Am I familiar with the early English choral works? The early Italian schools? The music of the Reformation? The romantic choral literature? The modern choral literature?

Am I familiar with the oratorios? Am I familiar with both accompanied and unaccompanied works of music for the several combination of voices?

III

Do I know tone quality?

Am I able to inspire my students to produce beautiful tone quality, excellent phrasing, and interpretation?

IV

Am I a choral conductor?

Can I inspire my students to sing well, to have confidence in my ability and to give an inspired performance?

V

Am I a musician?

Do I have musical feeling and temperament?

Is my life complete without music?

Am I critical enough to know good interpretation?

Is my ear accurate enough to hear the most minute faults in intonation?

Do I know when a piece is well sung?

VI

Am I a good singer? A good pianist?

Do I like to sit down and sing songs at the piano?

Do I play the piano well enough to receive real pleasure from playing piano literature?

Do my friends enjoy hearing me play?

Can I improve my own voice and my ability to play?

VII

Am I a good theorist?

Do I know the music being played?

Do I know its contrapuntal design, its musical form, and the relationship of one piece of music to another?

Music and American Youth Broadcasts

1939 Spring Series

THE SPRING SERIES of Music and American Youth broadcasts will terminate on May 28. The Radio Committee invites JOURNAL readers to send in suggestions regarding these programs. Following are the programs for the balance of this season:

March 12—Boston, Massachusetts. Haydn M. Morgan, Chairman.

March 19—Detroit, Michigan. Fowler Smith, Chairman.

March 26—Chicago, Illinois. Noble Cain, Chairman.

April 2—Tacoma, Washington. Louis G. Wersen, Chairman.

April 9—Indianapolis, Indiana. Ralph W. Wright, Chairman.

April 16—San Antonio, Texas. Ward G. Brandstetter, Chairman.

April 23—San Francisco, California. Charles M. Dennis, Chairman.

May 7—Cincinnati, Ohio. Frank Biddle, Chairman.

May 14—Indianapolis, Indiana. Ralph Wright, Chairman.

May 21—Southern California. Leslie Clausen, Chairman.

May 28—Buffalo, New York. William Breach, Chairman.

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Carol M. Pitts, Director of Music, Central High School, Omaha, Nebraska.

Harrison Technical High School Band, Chicago, Illinois, Capt. John H. Barabash, Director.

J. Sterling Morton High School Band, Cicero, Illinois, Louis M. Blaha, Director.

Milwaukee Vocational School Band, Milwaukee, Wisconsin, Capt. J. D. Henderson, Director.

Crawfordsville High School Band, Crawfordsville, Indiana, Joseph A. Gremelshacher, Director.

John B. Stetson University Band, Deland, Florida, John J. Heney, Director

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Edwin N. C. Barnes
President, Southern Conference
for Music Education

AT THE TIME this issue of the JOURNAL comes from the presses, the six divisions of the Music Educators National Conference have begun what appears to be the most successful series of sectional meetings in the history of the organization. The gratifying attendance at the Southern Conference, which convened in Louisville, March 5-8, and the large number of room reservations received by the official hotels for the Eastern Conference in Boston, March 14-17, and the North Central Conference in Detroit, March 19-24, substantiate the reports of unusual interest which began coming to the headquarters office months ago from all parts of the country. The large enrollments in the first three meetings augur similar success for the three meetings to follow, programs for which are printed elsewhere in this issue.

Because of the early meeting dates, complete programs for the Eastern, North Central and Southern Conferences were published in the February JOURNAL, and since it is obviously impossible to include reports of these Conferences in the issue which is concurrent with the period of the meetings, this page serves to bring to JOURNAL readers greetings from the three presidents, whose pictures are shown above.

In the next JOURNAL reviews of all six meetings will be published.

On behalf of Conference members and all JOURNAL readers, the Editorial Board and the headquarters staff take this opportunity to express to all six Sectional Conference presidents sincere appreciation for the generous and effective coöperation which has made it possible for the official magazine to carry, in each issue, up-to-date news regarding current and projected activities. This aid, which has involved many hours of work by the presidents in assembling and preparing the official material to meet "dead-lines" has made it possible to maintain the publication schedule, while at the same time supplying advance information to music educators throughout the world, weeks, and even months, earlier than is usually expected. Perhaps the early announcements of program plans and features have more than a little to do with the exceptionally high degree of Conference enthusiasm previously mentioned. At any rate, the six presidents may justifiably point with pride to the six well-planned programs, each keyed to the needs and conditions of the area represented, each with its own special significance, and each with many outstanding features. Verily, six good jobs well done — and done well in advance! In the latter respect, it appears that the 1937-39 sextet of presidents have achieved a new distinction in Conference annals.

A toast to presidents Barnes, Blakeslee, Conklin, Righter, Strouse, and Wersen!



Louis G. Wersen
President, Northwest Music
Educators Conference

Northwest Conference

SIXTH BIENNIAL MEETING

Tacoma, Washington

March 29—April 1



Warren D. Allen
Speaker, Northwest Music
Educators Conference

THE EXECUTIVE COMMITTEE of the Northwest Conference announces the following program for the Tacoma meeting. Some of the arrangements for program features are still being formulated, therefore, the program given herewith is not complete.

Tuesday, March 28—Afternoon

- 4:30 REGISTRATION (Winthrop Hotel).
5:00 DINNER MEETING OF EXECUTIVE BOARD (Winthrop Hotel).

Tuesday, March 28—Evening

- 7:00 MEETINGS: Instrumental Affairs Committee; Vocal Affairs Committee.

Wednesday, March 29—Morning

- 7:00 REGISTRATION (Lobby, Winthrop Hotel).
7:30 TRYOUTS—Conference Band, Orchestra, Chorus.
8:00 EXHIBITS OPEN (Junior Ballroom, Winthrop Hotel).
9:30 FIRST GENERAL SESSION (Temple Theater).
Presiding—Andrew G. Lottey, Supervisor of Music, La Grande, Oregon; First Vice President, N.W.M.E.C.
MUSIC—University of Washington Band, Walter C. Welke, Conductor.
PROGRAM
El Matador—March.....Carazo
March and Dance of the Comedians
(from The Bartered Bride).....Smetana
Symphony in F Major (Third Movement)...Brahms-Wheeler
Conductor: Harold P. Wheeler
State College of Washington
Repartee.....David Bennet
Piano Soloist: Ruth Welke
Perpetual Motion.....Strauss
Marche Slav.....Tschaikowsky

10:00 ADDRESSES OF WELCOME.

- For the City of Tacoma—Honorable John C. Siegle, Mayor.
For the Public Schools of Tacoma—Howard R. Goold, Superintendent.
For the Conference—Louis G. Wersen, President, N.W.M.E.C.
Keynote Address—John J. Landsbury, Eugene, Oregon.

10:30 Music—Snohomish High School Choir, Snohomish, Washington, Jane Wilson, Conductor.

- PROGRAM
Hear My Prayer, O God.....Arcadelt
Ave Verum Corpus.....Byrd
Waltzing Matilda.....Australian Folksong
arr. by Thomas Wood
Hodie Christus Natus Est.....Willan
10:45 Address—"Different Objectives in Music Education", Warren D. Allen, Associate Professor of Music and Education, Stanford University.
11:15 PRELIMINARY BUSINESS MEETING—Election of Nominating Committee.
11:30 Music—Lincoln Chanters, Lincoln High School, Seattle, Washington; Carl Pitzer, Conductor.

- PROGRAM
Motet.....Brahms
Let us lift up our heart, lift our hands to heaven
Choral—with tranquil joy my way I find
Midsummer Song.....Delius
Silence.....Reger
The Hour of Night.....Kortkamp

12:15 LUNCHEON MEETING (Crystal Ballroom, Winthrop Hotel). Experimental Projects in Music Education. Chairman: Chester R. Duncan, Director of Music, Portland, Oregon; National Director N.W.M.E.C.

Wednesday, March 29—Afternoon

- 1:30 VISIT EXHIBITS.
2:00 ALL-CONFERENCE ORCHESTRA REHEARSAL (Armory) Open to Conference members.
3:00 SECOND GENERAL SESSION (Crystal Ballroom, Winthrop Hotel).
Presiding—Lillie E. Darby, Fremont School, Klamath Falls, Oregon; Treasurer N.W.M.E.C.
Music—Girls Glee Club, Longfellow School, Seattle, Washington, Spiritual Singers, Oselio Ivarson, Conductor.
3:15 Address—"Music Integration from the Exhibitor's Viewpoint", Nelson M. Jansky, President Music Education Exhibitors Association.
3:30 Address—"The Music Teacher in Today's School", Louis Woodson Curtis, Director of Music, Los Angeles, California; President, Music Educators National Conference.
3:45 ELEMENTARY SCHOOL MUSIC DEMONSTRATION—Wayne Hertz, Central Washington College of Education, Ellensburg, Washington.
4:15 ILLUSTRATED LECTURE—Elementary School Music Appreciation: "The Importance of Hearing", Hazel Gertrude Kinsella, Professor of Music, University of Nebraska, Lincoln, Nebraska.
4:45 VISIT EXHIBITS.
5:00 QUESTION BOX CLINIC.
6:00 DINNER MEETINGS. State Associations.

Wednesday, March 29—Evening

- 8:00 TACOMA NIGHT—Operetta "Hansel and Gretel", Easter Pageant (Jason Lee Junior High School Auditorium).
10:30 LOBBY SING (Winthrop Hotel). Conductors: Herbert T. Norris, Pullman, Washington; Kenneth Hjelmervik, Music Supervisor, Aberdeen, Washington.

Thursday, March 30—Morning

- 8:00 VISIT EXHIBITS.
8:30 ALL-CONFERENCE CHORUS REHEARSAL (Roof Garden, Winthrop Hotel). Open to Conference members.
9:30 THIRD GENERAL SESSION (Temple Theater).
Presiding—Esther C. Leake, Medford, Oregon; Secretary N.W.M.E.C.
Panel Discussion—"The Need for Better Understanding Between Music Educators in the Public and Private Fields." Chairman: Frances Dickey, University of Washington, Seattle, Washington.
Members of Panel—Pearl McDonald, President Washington Music Teachers Association, Seattle; Stanley Teel, University of Montana, Missoula; Jean Williams, Oregon Music Teachers Association, Portland; Loren Christensen, Caldwell, Idaho; Ethel Henson, Supervisor of Junior and Senior High School Music, Seattle; Howard Deye, Chairman Instrumental Affairs N.W.M.E.C., Portland.



S. Earle Blakeslee
Director, All-Conference Chorus



Vladimir Bakaleinikoff
Director, All-Conference Orchestra



Arthur S. Haynes
Director, All-Conference Band



Walter C. Welke
Clinic Leader

10:30 Music—La Grande Girls Glee Club, La Grande, Oregon; Andrew G. Loney, Conductor.

PROGRAM

The Snow.....	Elgar
At Evening.....	Debussy
The Nightingale.....	Tschaiikowsky
The Deserter.....	Baldwin

10:45 BUSINESS MEETING—Election of Officers.

11:15 VIOLA D'AMOUR AND VIOLA RECITAL—Dr. Vladimir Bakaleinikoff; accompanist, Alice Spencer Weiss.

PROGRAM

Minuetto.....	(1717-1757) Stamitz
Preludes.....	H. Casadesus
E Major	
B Major	
C \sharp Minor	
B \flat Minor	
Viol D'Amour	
Sarabande.....	Bach-Bakaleinikoff
Bouree.....	Bach-Bakaleinikoff
Gigue.....	Bach-Bakaleinikoff
Minuetto.....	Mozart-Bakaleinikoff
Valse de Concert.....	V. Bakaleinikoff
Viola	

12:15 LUNCHEON MEETING (Crystal Ballroom, Winthrop Hotel).

Region Number One National School Band, Orchestra and Vocal Association. Chairman: Andrew G. Loney.

Thursday, March 30—Afternoon

1:30 VISIT EXHIBITS.

2:30 FOURTH GENERAL SESSION (Jason Lee Junior High School Auditorium).

Presiding—Charles R. Cutts, Supervisor of Music, Billings, Montana; Past President and National Director N.W.M.E.C.

Music—Tacoma All-City Junior Orchestra, Tacoma, Washington; Louis G. Wersen, Conductor.

PROGRAM

Francaise Militaire (March from Algerian Suite).....	Saint-Saens
Introduction and Scherzo from the Symphonic Cantata— Hymn of Praise.....	F. Mendelssohn-Bartholdy
Ethiopian Dance from Sylvia.....	Delibes
Marionettes (Pizzicato Novelty).....	Isaac
Marche Hongroise.....	Berlioz

2:50 ILLUSTRATED LECTURE—Junior High School Music Appreciation: "All This And Music Too", Hazel Gertrude Kinscella, University of Nebraska, Lincoln, Nebraska.

3:20 DEMONSTRATION—Vocal Music: Bess Clancy, Olympia, Washington, 115 Students from Lincoln School, Olympia, Washington.

3:50 Address—"Music as a Language Art", Warren D. Allen, Associate Professor of Music and Education, Stanford University, California.

4:20 Music—Alexander Hamilton Junior High Boys Glee Club, Seattle, Washington, Lois J. Scott, Conductor.

PROGRAM

Prayer.....	Gluck
Massa's in the Cold Cold Ground.....	Foster
My Bonnie Lass She Smileth.....	Bottomley-Adams
Gypsy Sings to His Pony.....	Maygar Gypsy Folk Song
Lullaby.....	Brahms

4:45 VISIT EXHIBITS.

5:00 QUESTION BOX CLINIC.

Thursday, March 30—Evening

7:00 CONFERENCE BANQUET (Crystal Ballroom, Winthrop Hotel). Chairman: Anna L. Post, Supervisor of Home Economics, Tacoma Public Schools.

9:30 LOBBY SING. Conductors: Archie N. Jones, University of Idaho, Moscow, Idaho; Wallace Hannah, Supervisor of Music, Vancouver, Washington.

10:00 CONFERENCE DANCE (Ballroom, Winthrop Hotel).

Friday, March 31—Morning

8:00 ALL-CONFERENCE BAND REHEARSAL (Elks Temple). Open 8:45 to Conference members.

9:00 VISITATION TO TACOMA PUBLIC SCHOOLS—Elementary Music Demonstration: Classes—Grant Elementary School.

9:00 JUNIOR AND SENIOR MUSIC DEMONSTRATION CLASSES—Jason Lee Junior High School.

12:15 LUNCHEON MEETING—Radio Symposium (Crystal Ballroom, Winthrop Hotel). Chairman: Walter C. Welke, Chairman N.W.M.E.C. Radio Committee.

Friday, March 31—Afternoon

1:30 VISIT EXHIBITS.

2:30 FIFTH GENERAL ASSEMBLY (Jason Lee Junior High Auditorium).

Presiding—Howard W. Deye, Chairman of Instrumental Affairs N.W.M.E.C., Portland, Oregon.

Music—Everett High School Orchestra, Everett, Washington, Raymond Howell, Conductor.

PROGRAM

Barber of Seville Overture.....	Rossini
Minuetto—for String Orchestra.....	Bolzoni
Slavonic Rhapsody No. 2.....	Friedmann

2:50 CLINIC DEMONSTRATION—Orchestra Conducting, Vladimir Bakaleinikoff.

3:15 Address—"The Singing Heart", J. Renwick McCullough, D.D., Pastor, First Presbyterian Church, Tacoma, Washington.

3:30 Music—Olympia High School Boys Glee Club, Olympia, Washington; Leslie Armstrong, Conductor.

3:45 Address—"The Relation of the Headquarters Office to Sectional Conference", Ethel Henson, Music Supervisor, Junior and Senior High Schools, Seattle, Washington; Past President N.W.M.E.C.

Music—U. S. Grant High School Choir, Portland, Oregon; Jean Elizabeth Acorn, Conductor.

PROGRAM

Nina	Krone
Out of the Silence.....	arr. by Gnotov
Lost in the Night.....	Jenkins
The Spinning Top.....	Christiansen

4:30 TEACHER EDUCATION COMMITTEE MEETING (Winthrop Hotel). Open to Conference members. Chairman: Frances Dickey, University of Washington.

5:00 QUESTION BOX CLINICS.

6:00 COLLEGE AND ORGANIZATION DINNER.

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Full Score, \$5.00. Parts: Small Band, \$2.50; Full, \$3.50; Symphonic, \$5.00. Extra parts, 25 cents each.
3. Henry Hadley—Song of the Marching Men.....Arr. by Mayhew L. Lake
From *The New Earth*. May be used in conjunction with chorus. Parts: Small Band (including Conductor's Part), \$2.50; Full, \$3.50; Symphonic, \$4.50. Extra parts, 25 cents each; Conductor, 50 cents.
4. Richard Wagner—Huldigungsmarsch.....Arr. by Mayhew L. Lake
Parts: Small Band (including Conductor's Part), \$3.00; Full, \$4.50; Symphonic, \$6.00. Extra parts, 40 cents each; Conductor, 75 cents.
5. Ludwig van Beethoven—Egmont Overture.....Arr. by N. Clifford Page
Full Score, \$7.50. Parts: Small Band, \$3.00; Full, \$4.50; Symphonic, \$6.00. Extra parts, 40 cents each.
6. Louis Adolphe Coerne—Exaltation.....Arr. by Mayhew L. Lake
Parts: Small Band (including Conductor's Part), \$2.00; Full, \$2.75; Symphonic, \$3.50. Extra parts, 20 cents each; Conductor, 50 cents.
7. Wolfgang Amadeus Mozart—Minuet, from
Symphony in E-flat.....Arr. by Mayhew L. Lake
Parts: Small Band (including Conductor's Part), \$2.00; Full, \$2.75; Symphonic, \$3.50. Extra parts, 20 cents each; Conductor, 40 cents.
8. Ludwig van Beethoven—Larghetto (abridged), from
Second Symphony.....Arr. by Mayhew L. Lake
Parts: Small Band (including Conductor's Part), \$2.00; Full, \$2.75; Symphonic, \$3.50. Extra parts, 25 cents each; Conductor, 60 cents.
9. Otto Nicolai—Merry Wives of Windsor.
Overture.....Arr. by Richard L. Halle
Parts: Small Band (including Conductor's Part), \$3.00; Full, \$4.50; Symphonic, \$6.00. Extra parts, 40 cents each; Conductor, 75 cents.
10. Charles Gounod—Prelude to "Faust".....Arr. by Richard L. Halle
Parts: Small Band (including Conductor's Part), \$2.50; Full, \$3.50; Symphonic, \$4.50. Extra parts, 25 cents each; Conductor, 50 cents.
11. Charles Wakefield Cadman—Festival March in C.Arr. by James M. Fulton
Parts: Small Band (including Conductor's Part), \$2.50; Full, \$3.50; Symphonic, \$4.50. Extra parts, 25 cents each; Conductor, 60 cents.
12. Giacomo Meyerbeer—Torchlight Dance, No. 4
(Fackeltanz, No. 4).....Arr. by Gustav Hinrichs
Introducing "God Save the King" or "America." Parts: Small Band (including Conductor's Part), \$3.00; Full, \$4.50; Symphonic, \$6.00. Extra parts, 40 cents each; Conductor, \$1.00.
13. Carl Busch—A Rustic Scene.....Arr. by the Composer
Full Score, \$3.50. Parts: Small Band, \$2.50; Full, \$3.50; Symphonic, \$4.50. Extra parts, 25 cents each.
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Full Score, \$3.50. Parts: Small Band, \$2.50; Full, \$3.50; Symphonic, \$4.50. Extra parts, 25 cents each.
15. James R. Gillette—Musing (Tone Picture) and
Cotton Blossoms (Humoresque).....Arr. by the Composer
Full Score, \$2.00. Parts: Small Band, \$2.00; Full, \$2.75; Symphonic, \$3.50. Instrumentation regular except as noted. No D-flat Piccolo, E-flat Clarinet, Soprano and Bass Saxophones or Trumpets (but 4 Cornets). Violoncello and String Bass parts in all sets. Symphonic set includes English Horn and Contra Bassoon. Extra parts, 20 cents each.

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Friday, March 31—Evening (contd.)

8:15 CONCERT—Northwest Conference Orchestra and Chorus (Armory).

Organizing Chairman of Orchestra, Howard Deye, Portland, Oregon; Business Manager, Raymond Howell, Everett, Washington.

Organizing Chairman of Chorus, Herbert T. Norris, Pullman, Washington; Business Manager, Leslie Armstrong, Olympia, Washington.

ALL-CONFERENCE ORCHESTRA

Director: Vladimir Bakaleinikoff, Hollywood

Overture to "Oedipus in Colonus".....	<i>Sacchini-Franko</i>
Adagio and Allegro Con Brio.....	<i>Beethoven-Bakaleinikoff and Rosen</i>
Dance Macabre.....	<i>Saint-Saens</i>
Walther's Prize Song.....	<i>Wagner</i>
Finlandia.....	<i>Sibelius</i>

ALL-CONFERENCE CHORUS

Director: S. Earle Blakeslee, Ontario, California

Tenebrae Factae Sunt.....	<i>Palestrina</i>
When Allen-a-Dale Went Hunting.....	<i>DePearsall</i>
The Peasant and the Oxen.....	<i>arr. by Smith-Aschenbrenner</i>
Jesu, Priceless Treasure.....	<i>Bach</i>
The Music of Life.....	<i>Cain</i>
Sinner, Please Don't Let This Harvest Pass.....	<i>Montague</i>
Madam Jeanette.....	<i>Murray</i>
With the Dawn.....	<i>Rubenstein-Aschenbrenner</i>
Troika.....	<i>arr. by Aschenbrenner</i>
Phillips.....	<i>Brahms</i>

10:30 LOBBY SING: Conductors: Stanley Teel, Missoula, Montana; Charles Cutts, Billings, Montana.

11:00 BUFFET SUPPER, Phi Mu Alpha.

Saturday, April 1—Morning

8:00 Band Clinic (Crystal Ballroom, Winthrop Hotel). Presiding—James Yenney, Director Instrumental Music, Olympia, Washington; Second Vice President N.W.M.E.C. Conducted by Harold P. Wheeler, Director, State College of Washington Band.

Clinic Band—Hoquiam High School Band, Hoquiam, Washington, Director, William Thomas.

8:00 Class Piano Demonstration (Roof Garden, Winthrop Hotel). Hazel Gertrude Kinsella, Professor of Music, University of Nebraska, Lincoln.

9:00 SIXTH GENERAL SESSION (Crystal Ballroom, Winthrop Hotel).

Presiding—Herbert T. Norris, Acting Head Music Department, State College of Washington, Pullman; Chairman of Vocal Affairs Committee.

Address—"Let's Stress Music Ensembles", John H. Stehn, University of Oregon, Eugene, Oregon.

Woodwind Ensembles—High School, Anaconda, Montana, Director, H. E. Hamper, Clarinet Quartet, 2 B♭ Clarinets, 1 alto and 1 bass Clarinet, Saxophone Quartet.

Girls Vocal Ensemble—High School, Port Angeles, Washington, Director, Irene B. Wood.

Woodwind Quintet—High School, Bremerton, Washington, Director, Mark Freshman.

String Quartet—High School, Olympia, Washington; Director, James Yenney.

Address—"Music in a General Education Program", A. L. Gralapp, Superintendent of Schools, La Grande, Oregon.

Cello Quartet, High School, Billings, Montana; Director, Julius Clavadetscher.

Boys Quartet—Jefferson High School, Portland, Oregon.

Girls Quartet—Jefferson High School, Portland, Oregon.

Brass Ensembles—University of Montana, Missoula, Montana, Director, Stanley Teel.

Cello Quartet—University of Washington, Seattle, Director, George Kirchner.

Woodwind and Brass Ensembles—University of Oregon, Eugene, Director, John H. Stehn.

Woodwind Quartet—Flute, clarinet, oboe and bassoon; Woodwind quintet—clarinet, oboe, flute, bassoon, horn; Brass quartet—2 cornets, 2 trombones.

11:00 PARADE AND MARCHING DEMONSTRATIONS (High School Bands).

Chairman—R. C. Fussell, Tacoma, Washington; Director N.W.M.E.C.

Participating: Snohomish High School Band, Snohomish, Washington, Director, Rodney Berg; Eatonville High School Band, Eatonville, Washington, Director, Kennard Sexton; Bothell High School Band, Bothell, Washington, Director, Mark Hart; Albany High School Band, Albany, Oregon, Director, Loren J. Luper; Paulsbo High School Band, Paulsbo, Washington, Director, F. G. Sherman; Oakville High School Band, Oakville, Washington, Director, M. B. Johnson; Sumner High School Band, Sumner, Washington, Director, W. J. Peterkin; Garfield High School Band, Seattle, Washington, Director, Donald Hoyt; Stadium High School Band, Tacoma, Washington, Director, R. C. Fussell; Hoquiam High School Band, Hoquiam, Washington, Director, William Thomas.

Saturday, April 1—Afternoon

3:00 SEVENTH GENERAL SESSION (Crystal Ballroom, Winthrop Hotel).

Chairman—Archie N. Jones, Head of Music Department, University of Idaho, Moscow.

5:30 PACIFIC COAST N.B.C. BROADCAST—Conference Band (Armory).

6:00 ORGANIZATION DINNERS.

Saturday, April 1—Evening

8:15 CONCERT OF ALL-CONFERENCE BAND AND COLLEGE CHOIRS (Armory).

Organizing Chairman of Band, Howard Deye, Portland, Oregon; Business Manager, H. E. Hamper, Anaconda, Montana.

ALL-CONFERENCE BAND

Director: Arthur S. Haynes, Vancouver Barracks

Fanfare.....	<i>Haynes</i>
March of the Pioneers.....	<i>Colby</i>
Libussa Overture.....	<i>Smetana</i>
Choral, the Doxology.....	<i>Haynes</i>
The Dance, from "Scenes Napolitaines".....	<i>Massenet</i>
Vanished Army.....	<i>Alfred</i>
The Great Gate of Kiev from Pictures at an Exhibition.....	<i>Mussorgsky</i>
El Abanico—March.....	<i>Javoyles</i>
Mardi Gras from Mississippi Suite.....	<i>Grofe</i>
University Grand March.....	<i>Goldman</i>

COLLEGE CHOIR FESTIVAL

Western Washington College of Education, Bellingham, Washington. Conductor: Nils Bosen

Cherubim Song.....	<i>Tschaikowski</i>
The Gipsy.....	<i>Zolotariev</i>
Searching for Lambs.....	<i>Somerset Folk Song</i>
Tewkesbury Road.....	<i>Sweeting</i>

Pacific Lutheran College, Parkland, Washington.

Conductor: G. J. Malmin

Blessing, Glory, Wisdom and Thanks.....	<i>Bach</i>
O Sacred Head.....	<i>Christiansen</i>
Beautiful Savior.....	<i>Christiansen</i>

Central Washington College of Education, Ellensburg.

Conductor: Wayne S. Hertz

Break Forth, O Beauteous Heavenly Light.....	<i>Bach</i>
The Nightingale.....	<i>Tschaikowski</i>
Lost in the Night.....	<i>Christiansen</i>
Roll Chariot.....	<i>Cain</i>

Choir—University of Washington, Seattle, Washington.

Conductor: Charles Wilson Lawrence

Armenian Canticle of Thanksgiving.....	<i>arr. Harvey Gaul</i>
(The word "Proschume" means "listen" or "take heed")	
Carillon.....	<i>Cain</i>
Dedicated to Mr. Lawrence and the University Choir	

Lullaby (Ms)	<i>John Alden Carpenter</i>
arr. by Lyle McMullen	
The arrangement of this song, originally written for solo voice, has been recently commended by the composer	
Lord, in Thy Resurrection.....	<i>Gallus (1550-1591)</i>

Double Chorus and two quartets

Choir—College of Puget Sound, Tacoma, Washington.

Conductor: John Paul Bennett

NOTE: The choir from College of Puget Sound, Tacoma, John Paul Bennett, conductor, will also participate in the choir festival. The program to be sung by this choir will be in the official booklet.

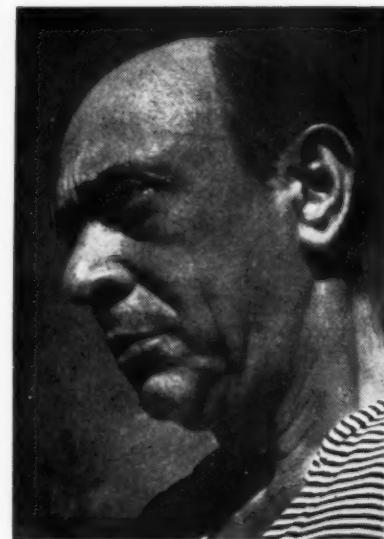


J. Spencer Cornwall
Conductor—California-Western

California-Western Conference

FOURTEENTH MEETING
(Fifth Biennial)

Long Beach, California
April 2-5



Arnold Schoenberg
Speaker—California-Western

THE LONG BEACH Convention Committee, The Long Beach Schools and Administrative officers, and the Executive Board of the California-Western M.E.C. join in extending to you a hearty invitation to attend and share in the inspiration of the forthcoming biennial convention, at Long Beach next April 1, 2, 3, 4 and 5. This gathering will be held under most ideal conditions in one of the most beautiful seaside cities in America, which is noted for its striking water-front with the famous Municipal Auditorium and Rainbow Lagoon, modern skyscraper hotels right on the ocean, and its miles of public beaches with the park on the palisades above.

The following brief survey of the high-lights will reveal the comprehensive scope of the convention and its exhaustive treatment of all the problems of music in education. It will afford an unforgettable opportunity to meet and exchange ideas with the leaders in the profession, and to see in actual demonstration the methods by which their leadership and authority have been achieved. And through it all will permeate that spirit which embodies the concept of the convention, "Music in Education and Life."

A gala pre-convention concert is to be played by the Los Angeles Philharmonic Orchestra, directed by Dr. Otto Klempener, Saturday evening, April 1, at the Philharmonic Auditorium in Los Angeles. Joseph Achron, eminent violinist, is the soloist. Advance reservations highly desirable to assure seats.

Sunday Afternoon, April 2, at 3:30, a recital will be given by Vladimir Bakaleinikoff, one of the foremost artists on the viola and viol d'amour, followed by the conference reception honoring Louis W. Curtis, President of the Music Educators National Conference, and other distinguished guests. Sunday evening a sacred pageant will be presented by chorus, orchestra and dramatic department of Long Beach Polytechnic High School, under the general direction of Mary Shouse. It is a creative project of the type that has brought fame to Long Beach for a period of years.

Monday Morning at 9:30: General session of the Conference, followed Tuesday and Wednesday morning by additional general sessions. At each will be featured one speaker and an outstanding band, choir, and orchestra.

Monday Night, the Junior College Festival, sponsored by the Southern California Junior College Music Association, will present fourteen choirs and massed chorus; an All-Conference

Symphonic Band, directed by Frank Mancini; the massed chorus singing the Festal Chorus from Tannhauser, with band accompaniment, directed by S. Earle Blakeslee; two a cappella massed chorus numbers, directed by Howard Swan, Occidental College, Eagle Rock.

Tuesday Night, the Conference Banquet, Rollin Pease, University of Arizona, toastmaster, with brilliant and entertaining program. Dance for those who wish to afterward. The relaxation event of the convention.

Wednesday Night, the grand final concert will be presented by the All-Conference High School band, chorus and orchestra. Director of the chorus, J. Spencer Cornwall, conductor of the nationally-famous Mormon Tabernacle Choir, of Salt Lake City. Director of the band, Austin A. Harding, nationally known for his outstanding band at the University of Illinois. Director of the orchestra, Vladimir Bakaleinikoff, eminent conductor, featured at the National Conference in St. Louis last year, at Interlochen, and at various sectional conferences this year.

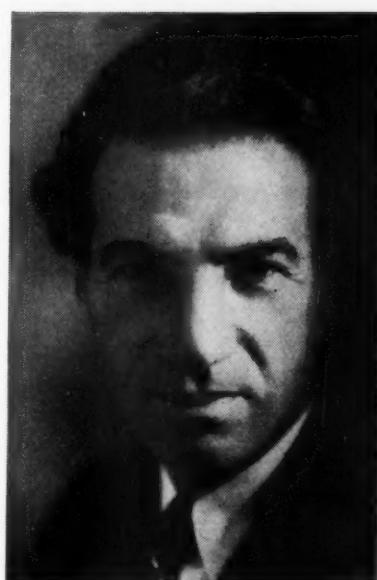
The afternoons will feature section meetings, and clinics for band, orchestra, chorus, elementary, junior high, high school, college, and university, appreciation, radio, piano, with a rural festival combining five counties in music and dance.

Leaders of these intensive section and clinic meetings, and in charge of the program planning therefor include Ralph Peterson and Leslie Clausen, of Los Angeles City College; P. C. Conn, of U. S. C.; Adolph Otterstein, of San Jose State; Charles M. Dennis, Director of Music at San Francisco; Mabel Seeds Spizzy, Supervisor of Orange County; William E. Knuth of San Francisco State College; Amy Grau Miller, Pasadena Junior College; Thomas Giles, pianist, of the University of Utah; Minnie Lowery Reed, Gerald Strang, and Marian Higgins, of Long Beach; Alice Rogers, Supervisor of Music, Santa Monica; Rev. Robert E. Brennan, Director of Music, Archdiocese of Los Angeles; Henry Purmort Eames, Scripps College, Claremont; Glenn L. Lemke, Curriculum Coördinator, Pasadena Junior College.

Speakers will include: W. Ballentine Henley, of U. S. C.; Louis Woodson Curtis, National President; Helen Heffernan, Chief of the Division of Elementary and Rural Education (California); Hazel Gertrude Kinsella, University of Nebraska, nationally-known authority on appreciation and group piano instruction; William Hartshorn, Assistant Director of Music in Los Angeles City Schools, and eminent in the field of apprecia-



Rev. Robert E. Brennan
Speaker—California-Western



Nino Marcelli
Speaker—California-Western



Hazel G. Kinscella
Speaker—California-Western

tion; Lorin Wheelwright, Music Supervisor of Salt Lake City Schools; Tracy Y. Cannon, Director of McCune School of Music and Art, Salt Lake City; Mary Ireland, Supervisor of Music at Sacramento, and Past President of the California-Western Music Educators Conference; Arnold Schoenberg, internationally-famous composer, now of the University of California at Los Angeles; Ernest Toch, composer and authority on modern orchestration, known also for his scores for featured moving pictures; Arthur Olaf Anderson, Dean of the College of Fine Arts at the University of Arizona; William S. Larson, Chairman of the Department of Music Education, Eastman School of Music, Rochester, N. Y.; Arthur S. Garbett, Educational Director, Western Division N. B. C., and many others.

Luncheons and dinner meetings are planned for the four California-Western districts, vocal, instrumental associations, fraternities, sororities, and various educational level groups.

Clinics. Prominent in the clinics will be A. A. Harding, University of Illinois; Adolph Otterstein, San Jose State College; P. C. Conn, U. S. C.; Walter Welke, University of Washington; Louis G. Wersen, Tacoma, President of the Northwest Music Educators Conference; Nino Marcelli, Director of the San Diego High School Orchestra; Hazel Kinscella; Ralph Peterson, Los Angeles City College; Mark Robinson, Music Director of City Schools, Ogden, Utah; Rollin Pease, University of Arizona; E. Robert Schmitz, Concert Pianist.

From the foregoing, it is evident that your Conference authorities, together with the convention committee, have spared no effort to assemble the most constructive and inspirational speakers and performers in order that you may have a genuinely profitable convention of unforgettable memories and experiences. The convention will be a great demonstrating workshop, where you may see all the problems of music education analyzed and treated.

Exhibits. The finest of comprehensive exhibits will be on hand, presented by the leading publishers and manufacturers in the music industry. There will be also an educational exhibit, sponsored by the Long Beach Schools, and in direct charge of Mrs. Bess Suits.

The Convention is called with the sanction of the California State Board of Education.

Long Beach Hotels—Villa Riviera (40 rooms)—\$5.00 to \$7.00, two persons; Hotel Buffum (20 rooms)—\$1.50 per person, two in room with bath—\$2.00—\$3.00 to \$4.00, two persons; Pacific Coast Club (25 rooms)—\$5.00, two persons; California

Villa Riviera—Hotel Headquarters
Due to the fact that the hotel headquarters as announced previously will not be ready at the time the Conference will open, the Villa Riviera will be the official hotel headquarters. There is a limited number of accommodations available and members are urged to make their reservations immediately.

Municipal Auditorium—Exhibit Headquarters
Commercial exhibits under the auspices of the Music Education Exhibitors Association will be located in the Long Beach Municipal Auditorium where many Conference sessions will be held.

(25 rooms)—\$2.00, two persons—\$2.00 and up; Willmore (40 rooms)—\$3.50, two persons—\$1.75 per person.

Officers of the California-Western Music Educators Conference. President—S. Earle Blakeslee, Ontario, California; First Vice-President—William E. Knuth, San Francisco; Second Vice-President—Helen M. Barnett, Santa Barbara; Secretary-Treasurer—L. Alice Sturdy, Los Angeles; National Directors—Amy Grau Miller, Pasadena; Glenn H. Woods, Oakland; Past-President—Mary E. Ireland, Sacramento.

Long Beach Convention Committee. General Chairman—Superintendent Kenneth E. Oberholtzer; Vice-Chairman—Gertrude J. Fisher; Directing Chairman—Edith M. Hitchcock; Ex-officio—S. Earle Blakeslee, President, California-Western Music Educators Conference.

Conductors of All-Conference Organizations. Band—Austin A. Harding, Urbana; Chorus—J. Spencer Cornwall, Salt Lake City; Orchestra—Vladimir Bakaleinikoff, Hollywood.

Managers of the All-Conference Organizations. Coordinating Chairman: Fred Ohlendorf, Long Beach; Band—Carl Lindgren, Chairman, Long Beach; Kenneth Dodson, Assistant Chairman, Martinez; Chorus—Charlotte Brueggemann, Chairman, Long Beach; Charles Dennis, Assistant Chairman, San Francisco; Orchestra—Dwight Defty, Chairman, Long Beach; William E. Knuth, Assistant Chairman, San Francisco.

California School Band and Orchestra Association (Southern District). President—Chester Perry; Vice-President—Donald Rowe; Secretary—Gerhard Runsvold; Treasurer—Donald Palmer.

Region Five National School Band, Orchestra and Vocal Association. Chairman—Adolph Otterstein; Secretary-Treasurer—John Merton Carlyon; Corresponding Secretary—Martin A. Pihl.

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Music by
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Descriptions and
Illustrations by
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(Texts by Alice C. D. Riley)

In this book Mrs. Gaynor has included choruses that girls will enjoy singing from the grades through junior high. These are not especially juvenile numbers, in fact they frequently are used in high school and academy groups where singing in three parts is not especially feasible, either through lack of numbers, or because of previous lack of choral instruction. There are many attractive program songs in the collection.

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The California-Western Program

Saturday, April 1—Evening

- 8:00 GALA PRE-CONVENTION CONCERT by Los Angeles Philharmonic Orchestra (Los Angeles Philharmonic Auditorium). Concert dedicated to the California-Western Music Educators Conference. Otto Klemperer, conductor; Joseph Achron, soloist.

Sunday, April 2—Morning

- 9:00 REGISTRATION (Municipal Auditorium, Band, Orchestra and Chorus).

11:00 SERVICES IN LONG BEACH CHURCHES.

12:00 LUNCHEON MEETINGS—Executive Board and District Presidents; Advisory Committee Standard School Broadcast.

Sunday, April 2—Afternoon

- 1:30 REGISTRATION for Conference members (Hotel Villa Riviera).

2:00 EXECUTIVE BOARD MEETING.

- 3:00 RECEPTION AND CONCERT in honor of National President, Louis Woodson Curtis. In charge: Helen C. Dill, University of California at Los Angeles (Chairman of Hospitality).

Music—Viol d'amour concert by Vladimir Bakaleinikoff, Irene Robertson, accompanist.

Sunday, April 2—Evening

- 8:00 SACRED PAGEANT—Musical Dramatization by Long Beach Polytechnic High School, Mary Shouse, conductor. A creative project of the Art, Drama and Music Depts.

Monday, April 3—Morning

7:30 REGISTRATION.

8:00 COMMITTEE BREAKFASTS.

8:30 VISIT EXHIBITS.

- 8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (closed).

- 8:30 BAND CLINIC (Municipal Auditorium, Exhibit Hall). Chairman: P. C. Conn. Demonstration of contest numbers by Walter C. Welke, University of Washington. The University of Southern California Trojan Band will be used in the demonstration.

9:20 MUSIC PRELUDE—Bach Chorales by San Jose Brass Choir playing from Auditorium marquee balcony.

- 9:30 GENERAL SESSION (Municipal Auditorium, Concert Hall). Presiding: S. Earle Blakeslee, President, California-Western Music Educators Conference.

Music—Los Angeles All-City High School Orchestra, George Kantzenbach, conductor.

Addresses of Welcome—Clarence Wagner, Mayor of Long Beach; Louis Woodson Curtis, President, Music Educators National Conference; Kenneth E. Oberholtzer, Superintendent of Schools, Long Beach; Gertrude J. Fisher, Supervisor of Music, Long Beach City Schools.

Music—Arizona State Teachers College A Cappella Choir, Eldon E. Ardrey, conductor.

PROGRAM

He is Gone on the Mountain (English—Coronach from Scott's "Lady of the Lake").....	Stephen The Doctor's Maire (Gaelic Mouth Music).....	McLeod A Cappella Choir
Out of My Soul's Depths to Thee ("Two Bookes of Ayres"—London, 1613).....	Campion	
Fine Knacks for the Ladies ("Second Booke of Songs and Ayres"—London, 1600).....	Dowland	
Treasure Chest M. S. (Three short impressions on Don Blanding's poems).....	P. H. Groux "Gold" "Chinese Shawls" "Ala Moana"	
(Used by special permission of the author, Don Blanding) Swanee River.....	Foster-Blakeslee	A Cappella Choir

Address—"Music in the Cultural Life in America," W. Ballantine Henley, University of Southern California.

Music—Los Angeles All-City Junior School Boys Chorus, William C. Hartshorn, Conductor.

Music—University of Southern California Trojan Band, P. C. Conn, conductor.

- 12:00 MUSIC APPRECIATION LUNCHEON (Villa Riviera, Crystal Room). Chairman: Mary Engberg, John Francis Polytechnic High School, Los Angeles. Speakers: William C. Hartshorn, Los Angeles; Eileen McCall, San Francisco. Music—Antique instruments from San Francisco State College, Eileen McCall, director.

- 12:00 INSTRUMENTAL LUNCHEON (Pacific Coast Club, Main Floor). Chairman: P. C. Conn, Los Angeles. Music by San Jose Brass Choir, San Jose State College. Speakers: Austin A. Harding, Herbert E. Clark, Vladimir Bakaleinikoff.

Monday, April 3—Afternoon

1:00 VISIT EXHIBITS.

1:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

2:00 MUSIC APPRECIATION (Villa Riviera, Crystal Room). Chairman: Julia Howell, University of Southern California, Los Angeles. Speaker: Hazel G. Kinscella, University of Nebraska, Lincoln.

2:00 BAND AND ORCHESTRA JOINT MEETING (Pacific Coast Club, Sunset Room). Chairmen: P. C. Conn, Los Angeles; Adolph Otterstein, San Jose; Austin A. Harding. Regional Topic, open discussion.

3:30 COLLEGE AND UNIVERSITY SECTION (Pacific Coast Club). Chairman: William E. Knuth, San Francisco State College, San Francisco. The section meeting will consist of an Open Forum on the function of music in a program of higher education. The basic question will be:

How can the colleges and universities more effectively use music in the total program of education? (1) For meeting the needs of the general student; (2) For meeting the needs of the special music student not working for a teaching credential; (3) For meeting the needs of the general classroom teacher and the prospective music teacher or the needs of the teacher in the field who desires graduate study and advanced degrees.

Five phases of the basic question will be discussed: (1) Music and the Junior College Curriculum, Edmund Cykler, Los Angeles City College; (2) Music and the Conservatory Curriculum, Tracy Y. Cannon, Salt Lake City, Director of the McCune School of Music and Art; (3) Music and the Liberal Arts College Curriculum, Howard Swan, Occidental College, Eagle Rock; (4) Music and the University Curriculum, Leroy Allen, University of California at Los Angeles; (5) Music and the Teacher Training Program of the State Colleges, Charles M. Dennis, San Francisco.

Proposed Credential Requirements for teachers of music in the public schools: Charles M. Dennis, member of the State Department of Education Credential Committee.

3:30 RADIO SECTION (Pacific Coast Club, Second Floor). Chairman: Leslie P. Clausen, Los Angeles City College.

(1) Paper—"Broadcasting Recorded Programs for the City School Classroom," Pauline Winner, Radio Co-ordinator, Los Angeles City Schools.

(2) Demonstration: Classroom preparation and follow-up for a music appreciation broadcast (based on a typical Los Angeles City Schools recorded broadcast). Students from Huntington Park High School and Harriet Pidduck, Huntington Park High School.

(3) Paper—"The Music Education Broadcast as a Means of Stimulating Creative Activity," Arthur S. Garbett, Director of Education, Western Division, National Broadcasting Company.

(4) Paper—"An Experiment in Rural Music Education by Means of Radio," Marie Clarke Ostrander, Rural Music Supervisor, Humboldt County Schools.

Monday, April 3—Afternoon (contd.)

- 3:30 (5) Paper—"A Project on Radio Program Selection," Lorraine M. Martin, High School of Commerce, San Francisco.
- 5:00 MARCHING BAND DEMONSTRATION, Long Beach Polytechnic High School Band, Anthony F. Gill, conductor.
- 5:00 VISIT EXHIBITS.
- 5:30 BANQUET. Southern California Junior College Music Association—Faculty and Students (Masonic Temple).

Monday, April 3—Evening

- 6:30 DINNERS—Fraternities, sororities, alumni groups. Phi Mu Alpha Sinfonia (Pacific Coast Club). Eastman School of Music Alumni (Villa Riviera). Sigma Alpha Iota (Villa Riviera).
- 8:15 JUNIOR COLLEGE FESTIVAL—Sponsored by the Southern California Junior College Music Association, Harland Shenum, President. Each of the twelve choirs will appear in individual performances. In addition, there will be a massed choir performance and a Junior College Association Symphonic Band.

PROGRAM

The Entry of the Gods into Valhalla.....	Wagner
March and Cortege from "The Queen of Sheba".....	Gounod
Finale from Symphony in D minor.....	Franck
Slavonic Rhapsody No. 1.....	Friedman
Junior College Symphonic Band Conductor: Frank Mancini, Modesto Junior College	
Brother James' Air.....	Arr. by Gordon Jacob
Hodie Christus Natus Est.....	Willen
Massed Choirs A Cappella Conductor: Howard Swan, Occidental College	
Hail Bright Abode.....	Tannhäuser-Wagner
Massed Choirs with Symphonic Band Accompaniment Conductor: S. Earle Blakeslee, Chaffey Junior College	
10:30 LOBBY SING (Pacific Coast Club). Glenn H. Woods, Oakland, conductor.	

Tuesday, April 4—Morning

- 7:30 REGISTRATION (Municipal Auditorium).
- 7:30 COMMITTEE BREAKFASTS—(1) Resolutions; (2) Nominating.
- 8:00 VISIT EXHIBITS.
- 8:30 VOCAL CLINIC—Chairman: Ralph Peterson, Los Angeles City College, Los Angeles. Teaching Demonstration—Voice Building (on the basis of individual lessons), Maurne Thompson, San Jose State College and students of Long Beach Polytechnic High School; Voice class techniques and procedures by Kathryn Barnard and students of the Pasadena Junior College.
- Music—Marin Junior College A Cappella Choir, Clinton Lewis, Conductor.
- 8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).
- 9:00 ORCHESTRA CLINIC. Chairman: Adolph Otterstein, San Jose State College, San Jose. Demonstration and clinic of the double reed instruments. Students from Long Beach schools. Thomas E. Eagen, San Jose State College, San Jose; Nino Marcelli, San Diego Public Schools, San Diego, cello and string bass.
- 9:45 MUSIC PRELUDE—Bach Chorales by San Jose Brass Choir, San Jose State College, San Jose.
- 10:00 SECOND GENERAL SESSION (Municipal Auditorium, Concert Hall). Presiding: William C. Hartshorn, Asst. Supervisor, Los Angeles.
- Music—Long Beach All-City Junior High School Orchestra, Fred Ohlendorf, conductor.

PROGRAM

Overture—Cosi Fan Tutte.....	Mozart
Dream Pantomime, Act II Haensel and Gretel.....	Humperdinck
Bourree from the Second Violin Sonata.....	Bach
Minuetto for Strings.....	Bolzoni
Dance of the Moorish Slaves, Act II Aida.....	Verdi

Address—"The Music Teacher in Today's School" by Louis Woodson Curtis, President, Music Educators National Conference.

Music—College of the Pacific A Cappella Choir, J. Russell Bodley, conductor.

PROGRAM

Grant Unto Me the Joy of Thy Salvation.....	Brahms
He's Gone Away.....	Arr. by Clokey
Song of the Reapers.....	Tchaikovsky
Song of the London Watchman.....	Arr. by Whitehead
Australian Up-Country Song.....	Grainer
We've Spreng Ees Com'.....	Bodley
Waltzing Matilda.....	Wood

Address—"The Relationship of the Headquarters Office to the Sectional Conference" by Mary E. Ireland, Past-President, California-Western Music Educators Conference.

Music—Chaffey Junior College and High School Band, Murray Owen, conductor.

12:30 JUNIOR HIGH LUNCHEON (Villa Riviera, Crystal Room). Sponsored by the Los Angeles Junior High School Music Teachers Association. Chairman: Sadie Sherman, President.

Music—John Muir Junior High School Girls' Glee Club, L. Alice Sturdy, conductor.

Music—Long Beach Jefferson Junior High School Girls Glee Club, Ola Blair Grundy, Conductor.

12:30 VOCAL LUNCHEON (Pacific Coast Club). Chairman: Rollin Pease, University of Arizona, Tucson. Speaker: Jose Rodriguez. Music by Betty Jaynes, Douglas McPhail, and Adriana Casselotti; Dinuba High School A Cappella Choir, Chester Haydon, conductor; Kings Men Quartet.

Tuesday, April 4—Afternoon

1:30 VISIT EXHIBITS.

2:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

2:30 ELEMENTARY SECTION MEETING (Municipal Auditorium, Concert Hall). Chairman: Minnie L. Reed.

Music—Combined Elementary Orchestra of Long Beach, Ruth Grant, conductor.

PROGRAM

Triumphal March.....	King
Russian Overture.....	Glazunoff
Country Gardens.....	Granger
Bell Ensemble—First Grade Children	
Lucia—Valse Espana.....	Bertram
El Capitan March.....	Sousa

Music—Elementary Glee Clubs of Long Beach, Bess Suits, conductor.

PROGRAM

Cradle Song.....	Mozart
John Peel.....	English Hunting Song
On Wings of Song.....	Mendelssohn
Speakers: Hazel Gertrude Kinsella, University of Nebraska, Lincoln; and Lillian Mohr Fox, Pasadena.	

2:30 VOCAL SECTION MEETING (Pacific Coast Club, 2nd Floor). Chairman: Ralph J. Peterson. Address and demonstration with recordings, "Developing the High School Tenor," Allan Ray Carpenter.

2:30 JUNIOR HIGH SCHOOL SECTION (Villa Riviera). Chairman: Charles Dennis, Director of Music, San Francisco Schools.

Speakers: Mae Knight Siddell, Santa Monica; Mrs. Shirley Willis, San Jose; Marie Stebbins, Sacramento. Address and demonstration by Mae Wheeler Nightingale, Le Conte Junior High School, Los Angeles.

2:30 HIGH SCHOOL SECTION MEETING—Chairman: Amy Grau Miller, Pasadena.

Theme: Humanities in Modern Education.

(1) "What Are the Humanities?", Henry Purmort Eames, Professor of Music and Music Aesthetics, Scripps College, Claremont.

(2) "Educational Practices in the Humanities, Survey of Mid-Western and Eastern Schools," Glenn L. Lembke, Curriculum Co-ordinator, Pasadena Junior College, Fellowship Rockefeller Foundation.

(3) "Application of the Humanities," John Ehlen, Amy Grau Miller, Milton Mohs, Lillian G. Healey, Division of Humanities, Pasadena Junior College.

A panel discussion—Chairman, Glenn L. Lembke. Questions from the floor invited.

(Members of the panel to be announced.)

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Tuesday, April 4—Afternoon (contd.)

3:30 CHORAL SECTION MEETING (Pacific Coast Club). Chairman: Ralph Peterson, Los Angeles. "The Gregorian Tradition in the History of Music"—lecture and choral demonstration under the direction of Rev. Robert E. Brennan, S.C.L. Mus. D., Director of Music, Archdiocese of Los Angeles. The choir will be composed of students of the Immaculate Heart College and Mount St. Mary's College, and the program is being prepared as a special feature of their music curriculum.

PROGRAM

Introductory selection: *Gloria, Laus et Honor Processional of Palm Sunday.*

I. THE ROMAN TRADITION

A. Classical Period (c. 400-700 A.D.).

(1) *Ad Te Levavi; To Thee Have I Lifted Up My Soul;* First Sunday of Advent.

(2) *Sciant Gentes; Let the Gentiles Know That God is Thy Name;* Sexagesima Sunday.

(3) *Te Lucis Ante Terminum; Before the Ending of the Day;* Evening Hymn.

B. Post Classical Period (700-1000 A.D.).

(4) *Alleluia;* Fourth Sunday After Easter.

(5) *Kyrie Eleison;* Greek Litany: Lord Have Mercy On Us.

II. THE MEDIEVAL TRADITION

A. Lyric Style.

(6) *O Filii et Filiae;* Easter Hymn.

B. Dramatic Style.

(7) *Victimae Paschali Laudes;* Praise to the Paschal Victim; Hymn of the Easter Mass.

C. Popular Style.

(8) *Congaudet Turba Fidelium;* Let the Faithful Rejoice; Christmas Song.

(9) *Patapan;* Burgundian Carol.

III. THE RENAISSANCE TRADITION

A. Gregorian Chant.

(10) *Stabat Mater;* Hymn of the Passion (a) Original and Renaissance versions, (b) Spanish development, (c) Italian transformation.

B. Polyphony.

(11) *Ave Maria,* by Palestrina.

IV. THE MODERN TRADITION

(12) *Adoro Te;* Hymn in Honor of the Blessed Sacrament.
(13) *Omnis Expertem;* Hymn in Honor of the Blessed Virgin.
(14) *Kyrie Eleison,* by Carlo Rossini; Adaptation of a Traditional Theme; *Ubi Caritas et Amor;* Where Charity and Love Abide; Hymn of Holy Thursday.

4:00 PIANO SECTION (Municipal Auditorium, concert Hall). Chairman: Thomas Giles, University of Utah.

(1) "Why Are We Teaching Piano?"—Miriam Fox Withrow, Head, Piano Division, Fresno State College, Fresno.

Piano Duo

For Two Virginals.....*Giles Farnaby*
(The first duet written for two keyboard instruments)

Tarantelle*Rachmaninoff*
Harry Noran
Marjorie Maloney
(Fresno State College)

(2) "Creative Music for the Young Pianist"—Hazel Gertrude Kinsella, University of Nebraska, Lincoln.

(3) "What Can the Piano Instructor Learn from the Scientist?"—Harvey Lyle Decker, Ph. D., Los Angeles City College.

Piano Ensemble

Concerto, Opus 16.....*Grieg*
Six pianos and orchestra. Piano students of Thomas Giles, Head, Music Department, University of Utah, Salt Lake City, and the orchestra of the Woodrow Wilson High School, Long Beach, which has been placed at the disposal of the University of Utah students by Nicholas Furjanick, Director.

New World Symphony (First Movement).....*Dvorak*
Woodrow Wilson High School Orchestra

(4) "The Artist and His Music"—(Speaker to be announced).

5:00 VISIT EXHIBITS.

Tuesday, April 4—Evening

7:00 CONFERENCE BANQUET (Villa Riviera). Toastmaster: Rollin Pease, University of Arizona, Tucson.
Music, Entertainment and Dancing.

Music—Musical Comedy Selections, Harmony Club, Chaffey Union High School, Florence Blakeslee, Director; the Regional Symphonic Ensemble, P. C. Conn, Director.

11:00 LOBBY SING (Pacific Coast Club). Arthur Wahlberg, Fresno State College, conductor.

Wednesday, April 5—Morning

7:30 BREAKFAST (Villa Riviera). Meeting of Executive Board and newly elected officers of the California-Western Music Educators Conference.

8:00 VISIT EXHIBITS.

8:30 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

8:30 BAND CLINIC (Municipal Auditorium, Exhibit Hall). Chairman: P. C. Conn, University of Southern California, Los Angeles.

Speaker: Austin A. Harding, University of Illinois, Urbana.

Music—Watsonville High School Band, John Merton Carlyon, Conductor.

8:30 VOCAL SECTION—Chairman: Ralph Peterson, Los Angeles City College, Los Angeles.

Address and Demonstration—"Shortcuts to Faster Reading in the Chorus," Mark Robinson and students of Long Beach Junior College.

Address: "Special Teaching Techniques for the A Cappella Choir," Irene Shields, Sacramento Junior College.

Music—Modesto Junior College A Cappella Choir, Edna Barr Love, conductor.

9:15 MUSIC PRELUDE—Bach Chorales—San Jose Brass Choir.

9:30 GENERAL SESSION (Municipal Auditorium, Concert Hall). Presiding: William E. Knuth, First Vice-President, California-Western Music Educators Conference.

Music—Watsonville Union High School Band, John Merton Carlyon, conductor.

PROGRAM

Spanish March "Amparita Rocca".....*Jaime Texidero*
First Movement—Symphony No. 8.....*Franz Schubert*
The Russian Sailors Dance from
"The Red Poppy".....*Rheinhold Glier*
The Carnival of Venice.....*Arr. by Del Staiger*
Trumpet Solo—Allan Bradley

Address: Helen Heffernan, Chief, Division of Elementary and Rural Education, State Department of Education, Sacramento.

Music—University High School A Cappella Choir, Los Angeles, Albert Kuchel, Conductor.

Address: "Determining Factors in Musical Progress" by William S. Larson, Chairman of Department of Music Education, Eastman School of Music, Rochester.

Music—Eight Piano Ensemble, University of Utah, Salt Lake City, Thomas Giles, conductor.

PROGRAM

The Blue Danube.....*Strauss*

12:00 ELEMENTARY LUNCHEON (Villa Riviera). Chairman: Alice Rogers, Santa Monica. Speaker: Lorin Wheelwright, Salt Lake City; Rhythm Band; Elementary Glee Club.

12:00 HARMONY LUNCHEON (Pacific Coast Club, Second Floor). Chairman: Marian Higgins, Long Beach. Speakers: Ernst Toch, Hollywood; Arthur Olaf Anderson, University of Arizona.

Wednesday, April 5—Afternoon

1:00 VISIT EXHIBITS.

1:00 REHEARSALS—All-Conference Band, Chorus and Orchestra (open).

1:30 RURAL AND ELEMENTARY SECTION (Municipal Auditorium, Convention Hall). Chairman: Helen Heffernan, Sacramento.

RURAL FESTIVAL—Chairman: Mabel S. Spizzy, Santa Ana. Speaker: Mrs. Ellis Harbert, Stockton.

2:00 THEORY SECTION (Pacific Coast Club, Second Floor). Chairman: Gerald Strang, Long Beach. Speaker: Arnold Schoenberg, Los Angeles.

2:00 ORCHESTRA SECTION (Elks Hall). Chairman: Adolph Osterstein, San Jose. Speaker: Carl Lindgren, Long Beach.

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2:00 Music—Washington Junior High School Orchestra, Carl Lindgren, conductor.

PROGRAM

Entrance and March of the Peers—Iolanthe.....Sullivan
AngelusMassenet
Procession of the Sardar—
Caucasian Sketches.....Ippolitow-Ivanow
Triumphal March—Sigurd Jorsalfar.....Grieg

Demonstration—"Rhythmic Foundation Through Drumming" by Louis G. Wersen, president of Northwest Music Educators Conference, Tacoma, Washington.

3:15 DEMONSTRATION FOR BAND AND ORCHESTRA—"Rhythmic Foundation Through Drumming," Louis G. Wersen, President, Northwest Music Educators Conference, Tacoma, Washington.

3:45 BAND SECTION (Elks Hall). Chairman: P. C. Conn, Los Angeles. Speakers: "Instrumentation," Walter Welke, University of Washington, Seattle; Stroboscope Demonstration, Audre Stong, Pasadena Junior College, Pasadena.

3:30 VOCAL SECTION MEETING (Polytechnic High School). Chairman: Ralph J. Peterson. There will be three sections meeting separately but in adjoining groups.

Demonstration of the New Choral Materials (Presentation and analysis).

(1) Junior High Section—Boys Chorus, Mae Wheeler Nightingale and Le Conte Troubadors.

(2) High School Section—Girls Glee Club, Marjorie Brown and South Pasadena High School Girls Glee Club.

(3) Junior and Senior College Section—Mixed Choir, Howard Swan and Occidental College Choir.

NOTE: Typewritten lists containing title, composer, publisher, etc., will be in the hands of auditors.

Panel Discussion—Chairman: Glenn Woods, Director of Music, Oakland City Schools. Members of the panel: Olga Sutherland, Mark Robinson, Frederick Haywood, Maurine Thompson, William Erlanson, Ardis Carter, Rollin Pease, Bertha Vaughn, Raymond Moremen, Ben Edwards.

The subject of the panel will be chosen by the chairman.

5:00 VISIT EXHIBITS.

Wednesday, April 5—Evening

6:30 DINNERS—Southern Section and Utah (Music by San Diego Women's Glee Club, Deborah Smith, Conductor); Bay Section and Arizona; Northern Section and Nevada; Central Section and Islands.

8:15 CONCERT (Municipal Auditorium, Convention Hall). All California-Western Band, Orchestra and Chorus.

PROGRAM

ALL-CONFERENCE BAND

Austin A. Harding, Conductor
Herbert E. Clark, Guest Conductor

Overture to the Barber of Seville.....Rossini
Choral and Fugue in G Minor.....Bach
University Grand March.....Goldman
Herbert E. Clark, Conductor

Tone Poem "Phaeton".....Saint-Saens

ALL-CONFERENCE CHORUS

J. Spencer Cornwall, Conductor
Adoramus Te.....Palestrina
Go Down Moses.....Arr. Wheelwright
The Golden Hour of Noon.....Blakeslee

Mixed Chorus

Cherubim Song.....Bortniansky
Boys Chorus

Art Thou With Me.....Bach
The Sword of Ferrara.....Bullard

Mixed Chorus

My Bonnie Lass She Smileth.....German
Girls Chorus

The Challenge of Thor.....Elgar

Mixed Chorus

ALL-CONFERENCE ORCHESTRA

Vladimir Bakaleinikoff, Conductor

Slavonic Rhapsody, No. 2.....Friedmann
Second Movement "Nordic Symphony".....Hanson
Walther's Prize Song.....Wagner
Tone Poem "Night on the Bald Mountain".....Moussorgsky

The Star Spangled Banner.....Arr. Asper

Mixed Chorus

11:00 LOBBY SING—Lorin Wheelwright, Conductor.

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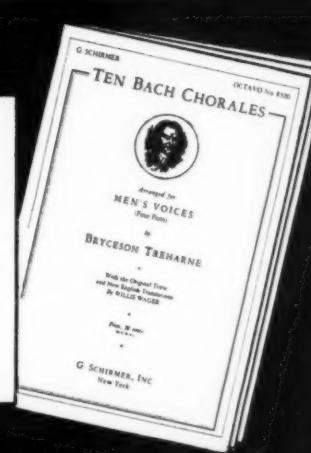
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The arranger has selected ten Bach chorales and, by transposing and redistributing the voices, has rendered them most suitable for performance by all-men's groups. The translations, made especially for this collection, are as close as possible to the original in sense, metrical pattern, and rhetorical structure; and they attempt to recapture the masculine vigor of the texts which Bach used.

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8340 All beings now are under Thee.....	.12
8341 Ermunter dich, mein schwacher Geist	
8341 All enemies are in Thy hand.....	.12
8342 Wo Gott der Herr nicht bei uns hält	
8342 Let all give thanks to Thee.....	.12
8343 Nun danket Alle Gott	
8343 The Lord my shepherd e'er shall be....	.10
8343 Allein Gott in der Höh' sei Ehr'	
8344 Now give the year good ending.....	.12
8344 Jesu, nun sei gepreiset	
8345 O how fleeting, O how cheating.....	.10
8345 Ach wie flüchtig, ach wie nichtig	
8346 Thy spirit, sent from God above.....	.10
8346 Kommt her zu mir, spricht Gottes	
8347 Sohn	
8347 O Head, with blood e'er flowing.....	.12
8347 Herzlich that mich verlangen	
8348 Were I lost, my hopes all blighted.....	.10
8348 Werde munter, mein Gemüthe	
8349 "Wake, O wake!" the watch is crying..	.15
8349 Wachet auf, ruft uns die Stimme	

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Paul M. Riley
Chairman, Region Six Choral
Competition-Festival

Southwestern Conference—San Antonio, Texas

Wednesday, April 12—Afternoon

- 2:00 REGISTRATION (Gunter Hotel, Conference Headquarters).
 4:30 CONCERT (College Auditorium). The Seven Last Words of Christ—Dubois-Osborn, I. C. W. Little Symphony Orchestra and Incarnate Word College Choral Society, assisted by Lucile Klaus Whiteside, Soprano; Eric Harker, Tenor; Peter Petraitis, Baritone. Conductor: Florian Lindberg.

Wednesday, April 12—Evening

- 6:30 DINNER MEETING, Executive Committee (Gunter Hotel, Room 304).
 8:15 CONCERT (City Auditorium). Sponsored by the San Antonio Federation of Music Clubs. Travelogue: Gladys Petch, assisted by Elora Sornsen. (Tickets at Registration Desk or at Box Office).
 8:30 INFORMAL RECEPTION (East Room, City Auditorium). Sponsored by San Antonio Federation of Music Clubs, for early arriving Conference members.
 10:30 LOBBY SING. Chairman: Nell Parmley, Austin, Texas; J. Luella Burkhard, Pueblo, Colorado; Mrs. Ella Lovelace, Waco, Texas; Mrs. F. W. Hartwig, Humboldt, Kansas, accompanist.

Thursday, April 13—Morning

- 7:30 REGISTRATION (Gunter Hotel—Conference Headquarters).
 8:00 VISIT EXHIBITS (Gunter Hotel, Mezzanine Floor).
 8:00 REHEARSALS: BAND (closed), Plaza Hotel, Roof Garden.
 9:30 ORCHESTRA (closed), Plaza Hotel, Ballroom.
 9:00 CHORAL COMPETITION-FESTIVAL, REGION SIX (Gunter Hotel, Rose Room). Chairman: Paul M. Riley, Kingsville, Texas. Assisted by Roy Johnson, Commerce, Texas, and Sam Ezell, Taft, Texas.
 10:00 FIRST GENERAL SESSION (City Auditorium). Presiding: George Oscar Bowen, Tulsa, Oklahoma, Past President of Music Educators National Conference.
 Music: A Cappella Choir, Little Rock High School, Little Rock, Arkansas; Mrs. Ruth Klepper Settle, Conductor.

PROGRAM

Wake, Awake.....	Nicolai-Bach
Beautiful Savior.....	arr. by Christiansen
Maiden Fair, I Deign to Tell.....	Haydn
Spinning Top.....	Rimsky-Korsakoff
Music When Soft Voices Die.....	Herts
Stars of the Summer Night.....	Cain

Addresses of Welcome:

- For the City of San Antonio: Honorable C. K. Quin, Mayor.
 For the Public Schools of San Antonio: J. C. Cochran, Assistant Superintendent of Schools.

- 10:00 Response for the Conference: Gratia Boyle, Wichita, Kansas.

Address: How Much Do We Mean It? Catharine E. Strouse, President of the Conference, Emporia, Kansas.

Address: More About the Curriculum, Thomas W. Butcher, President, Kansas State Teachers College, Emporia.

Music: Austin High School Band, Austin, Texas; Weldon Covington, Conductor.

PROGRAM

Knightsbridge March, from London Suite.....	Eric Coates
Unfinished Symphony, first movement.....	Schubert
Euryanthe Overture.....	Weber

- 10:30 SECTION REHEARSALS: BAND (closed), Plaza Hotel, Roof Garden and Room 1532; Auditorium, West Parlor. ORCHESTRA (closed), Plaza Hotel, Ballroom and Room 1528; Gunter Hotel, Room 304 and Army Room.

- 11:45 BUSINESS MEETING (City Auditorium). Presiding: Catharine E. Strouse, President.

- 12:30 LUNCHEON: Executive Committee and Past Presidents (Gunter Hotel, Room 304).

Thursday, April 13—Afternoon

1:00 VISIT EXHIBITS.

- 1:30 FULL REHEARSALS: BAND (open), Plaza Hotel, Roof Garden. ORCHESTRA (open), Plaza Hotel, Ballroom.

- 3:00 VOCAL CLINIC AND FORUM (Plaza Hotel, Ballroom). Presiding: Carol M. Pitts, Omaha, Nebraska.

Music program by Teachers College A Cappella Choir and Children's Choir, Durant, Oklahoma. Helen Kerr, Conductor.

- 3:00 INSTRUMENTAL CLINIC AND FORUM (Gunter Hotel, Terrace Room). Presiding: William D. Revelli, Ann Arbor, Michigan. The All-Southwestern Band will be the clinic ensemble.

Gunter Hotel—Headquarters

Conference members should send in their reservations to the Gunter Hotel immediately. The management advises that there is still a limited number of rooms available.

In addition to the many Conference sessions there will be quartered in the Gunter Hotel the commercial exhibits as well as several rehearsals of the All-Southwestern Orchestra.

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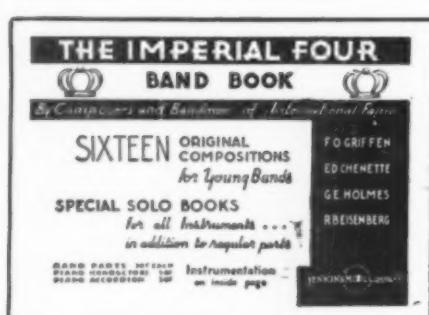
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Thursday, April 13—Afternoon

(continued)

4:30 CONCERT: Our Lady of the Lake College Choral Club, David Griffin, Conductor, and Symphony Orchestra, Erich Sorantin, Conductor (College Auditorium).

PROGRAM

Overture, "The Batt".....	Johann Strauss
Symphony in G Major (Adagio and Allegro Movements). Haydn	
Andante et Balalaika.....	Stravinsky
Dance of the Tumblers.....	Rimsky-Korsakoff
OUR LADY OF THE LAKE COLLEGE SYMPHONY ORCHESTRA	
Erich Sorantin, Conductor	
Allegro Scherzando from Concerto in G Minor. Charles-Deis	
Piano I, Betty Gene Sielski	
Piano II, Josette Regard Canon	
Clouds	Charles-Deis
My Heart Is a Silent Violin.....	Fox-Andrews
Beautiful Dreamer.....	Foster-Reigger
"Strike Your Timbrels"	
"Mighty Is the Lord" (Finale and Fugue) from "Miriam's Song of Triumph".....	Schubert-Saar
OUR LADY OF THE LAKE COLLEGE CHORAL CLUB	
David Griffin, Conductor	
Doris Neal, Pianist	Florence Bruch, Organist
Esther Stephens, Violin Obligato	

6:00 DINNER MEETING. Texas Music Educators Association (Gunter Hotel, Terrace Room). Chairman: Ward G. Brandstetter, President, T. M. E. A.

Music: Junior College Choir, Portales, New Mexico; Harry F. Taylor, Conductor.

PROGRAM

Annie Laurie.....	arr. Geoffrey O'Hara
The Sleigh.....	Richard Kountz
Beautiful Savior.....	Christiansen

Thursday, April 13—Evening

8:00 SAN ANTONIO NIGHT (City Auditorium). Chairman: Thomas B. Portwood, Assistant Superintendent, San Antonio.

SECTION I. ELEMENTARY AND JUNIOR SCHOOL DIVISION

Blue Bonnet Time.....	William J. Marsh
Lena and Hans.....	Stuart-Van Norman
Broncho Boy.....	Stuart-Zamecnik
Venetia	Kerr-Zamecnik
The Waltz of the Flowers.....	Tschaikowsky

ELEMENTARY CHORUS

Andante—"Surprise Symphony".....	Haydn
Norwegian Dance.....	Grieg
March Militaire.....	Schubert

JUNIOR ORCHESTRA

America for Me.....	Carl Busch
Will Touch the Strings to Music.....	E. Paladilhe
Czecho-Slovakian Dance Song.....	Folk Song
Night Fall.....	Franz Liszt

arr. by Ira B. Wilson

JUNIOR CHORUS

SECTION II. SENIOR SCHOOL DIVISION

(1) COMBINED CHORUS, composed of Brackenridge, Thomas Jefferson, San Antonio Vocational and Technical, and Sidney Lanier High Schools.

Ave Verum Corpus.....	Mozart
Ride Cowboy Ride.....	David W. Gunion
Rain and the River.....	Oscar J. Fox

Gounod

Unfold, Ye Portals from the Redemption.....

Gounod

(2) COMBINED BAND, composed of Brackenridge and Thomas Jefferson High Schools.

Overture 1812.....

Tschaikowsky

Euryanthe Overture.....

Weber

(3) COMBINED ORCHESTRA, composed of Brackenridge and Thomas Jefferson High Schools.

Overture Oberon.....

Weber

Slavonic Rhapsody No. 2.....

Friedman

(4) COMBINED BAND, composed of San Antonio Vocational and Technical and Sidney Lanier High Schools.

Overture Safari.....

Holmes

Cujus Animam.....

Rossini

(5) COMBINED ORCHESTRA, composed of San Antonio Vocational and Technical and Sidney Lanier High Schools.

Marche Fantastique.....

Bizet

From India.....

Popy

(6) MEXICAN FOLK DANCING—Sidney Lanier High School.

10:30 LOBBY SING (Gunter Hotel). Ward Brandstetter, President, Texas Music Educators Association; Paul M. Riley, Kingsville, Texas. Accompanist: Warren Angell, Dean of the College of Fine Arts, Oklahoma Baptist University, Shawnee, Oklahoma.

Friday, April 14—Morning

7:30 COMMITTEE BREAKFASTS.

8:00 VISIT EXHIBITS.

8:00 FULL REHEARSALS: BAND (open), Plaza Hotel, Roof
9:30 Garden. ORCHESTRA (open), Plaza Hotel, Ballroom.

9:00 CHORAL FESTIVAL: Massed Choir Rehearsal—closed (First
11:00) Baptist Church).

9:30 ELEMENTARY MUSIC EDUCATION SECTION (Gunter Hotel, Terrace Room). Chairman: Sarah K. White, Director of Music Education, Saint Joseph, Missouri.

Music: Elementary School Chorus, Sinton, Texas; Marjorie Martin, Conductor; Irma Lee Kornegay, Accompanist.

PROGRAM

Lo! How a Rose E'er Blooming.....	Prætorius
In God's Great Temple.....	Bach
Lovely Maiden.....	Jungst
Stars of the Summer Night.....	Woodbury
Gypsy Winds.....	Ruebush
	Parks

Demonstration: Orchestra Work Done in Elementary Schools of Beaumont, Texas, Mrs. Lena Milam, Director of Music Education, with orchestra from Beaumont Elementary Schools.

PROGRAM

Hymn to Diana from "Iphigenia in Tauris".....	Gluck
Horn Solo from "Der Freischütz".....	von Weber
Theme from "Invitation to the Dance".....	von Weber
Mosquito Dance.....	Mendelssohn
In Jungle Land Suite (with Black Sambo).....	Allan Grant
	(Orchestrated by Joseph E. Maddy)

Address: The Elementary Music Supervision Program of Missouri Rural Schools, Dean E. Douglass, State Supervisor of Music, Jefferson City, Missouri.

Demonstration: Unchanged Boys' Voices in Elementary Grades, Boys' Choir, Austin Texas; Jimmie Green, Conductor; Sara Ramsaur, Accompanist; Katherine Cook, Manager.

PROGRAM

Perfect Peace.....	Bach
Ave Verum.....	Mozart
Soldiers Chorus from Faust.....	Gounod
Prayer, from Haensel and Gretel.....	Humperdinck
Hoodah Day.....	Old Sea Chantey
Kentucky Babe.....	Geibel

Demonstration: Music Appreciation, Margaret Lowry, Corsicana, Texas.

Music: Rhythm Band, Harlandale School, San Antonio, Texas.

9:30 JUNIOR HIGH SCHOOL MUSIC EDUCATION SECTION (Gunter Hotel, Rose Room). Chairman: Ruth Mildred Rylander, Lubbock, Texas; Presiding: Mrs. Elois Allison Elliot, Lubbock, Texas.

Music: Orchestra of Edgar Allen Poe Junior High School, San Antonio; Mrs. Bertha G. Weatherly, Conductor.

PROGRAM

Prince Charming.....	John Philip Sousa
Selections from "Der Freischütz".....	von Weber
Waltz	Lehar
A Hunting Scene.....	Bacalöst

Address: Teaching Techniques in the Coöordination of Elementary and Junior High School Bands and Orchestras, Donald I. Moore, J. L. Long Junior High School, Dallas, Texas.

Vocal Clinic and Discussion Question Box: Helen Louise Graves, St. Louis, Missouri, assisted by Mrs. Ida Collins and pupils of Joel Chandler Harris Junior High School, San Antonio, and Mrs. Lynda H. Moore and pupils of Horace Mann Junior High School, San Antonio.

Address: Coöordination Between Elementary and Junior High School Vocal Music, Mrs. Ella Lovelace, Director of Music Education, Waco, Texas.

Address: Coöordination Between Junior High and Senior High School Vocal Music, Irma Nala Voss, Director of Music Education, Wichita Falls, Texas.

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Friday, April 14—Morning (contd.)

9:30 MUSIC: Glee Clubs of Joel Chandler Harris Junior High School and Horace Mann Junior High School, San Antonio; Mrs. Ida Collins and Mrs. Lynda H. Moore, Conductors.

PROGRAM

Lift Thine Eyes from "Elijah".....	Mendelssohn
By the Shores of Gitchee Gume from "Hiawatha's Childhood".....	Bessie M. Whiteley
Sea Gypsy (Boys Chorus).....	Palmer Clark
Lullaby.....	Noble Cain
Invitation of the Bells from "The Chimes of Normandy"	Planquette arr. by B. Wilson

9:30 SENIOR HIGH SCHOOL MUSIC EDUCATION SECTION (Auditorium, East Parlor). Chairman: Wyatt C. Freeman, Ada High School, Ada, Oklahoma.

Music: Instrumental Ensembles from Houston (Texas) Senior High Schools, Lulu M. Stevens, Director of Music; Victor Alessandro, Conductor.

PROGRAM

Chorus of Villagers from "Prince Igor".....	Borodin
Short Quintet in B Flat.....	Pierce

WOODWIND QUINTETTE

Prelude and Choral (Based on a Choral by J. Rosemuller).....	Bush
Capriceo Italien, Opus 45.....	Tschaikowsky

BRASS SEXTETTE

Minuetto from L'Arlesienne Suite No. 2.....	Bizet
Malaguena (Danza Espanola).....	Lecuona

WOODWIND ENSEMBLE

Panel Discussion: Theory in the Public Schools. Chairman: I. E. Reynolds, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

First Question: What is the meaning of the term "theory"? Mrs. Carlyle Bennett, School of Sacred Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

Second Question: What is the special function of theory courses in the high school curriculum and how are such courses related to other music activities? Wray Campbell, Head of Voice Department, Texas School of Fine Arts, Austin, Texas.

Third Question: Does creative activity on this age level warrant the time and effort spent upon it in view of the inadequate fundamental musicianship attained by the majority of the pupils participating? Sister Doloretta, Incarnate Word College, San Antonio, Texas.

Fourth Question: When do we find "theory-readiness" in the high school pupil?

9:30 TEACHER EDUCATION IN MUSIC SECTION. Chairman: Irma Lee Batey, Sul Ross State Teachers College, Alpine, Texas.

Music: Choir of Bethel College, North Newton, Kansas, Walter H. Hohmann, Conductor.

Address: Psychological Factors in Musical Education, Erich Raymond Sorantin, Ph.D., Our Lady of the Lake College, San Antonio, and Chicago Musical College.

Address: The Bi-Centennial of American Music, Ernest Hares, St. Louis, Missouri.

Address: Some Problems in Training Music Teachers, E. W. Doty, Dean of the College of Fine Arts, University of Texas.

Address: The Work of the Texas Association of Music Schools, W. E. Jones, Texas State College for Women, Denton.

Music: Pueblo Junior College Bel Canto Singers, Pueblo, Colorado; J. Luella Burkhard, Director.

PROGRAM

Am Meer	Schubert arr. by Smith-Aschenbrenner
Silent Strings	Bantock arr. by John A. O'Shea
My Johnny Was a Shoemaker.....	Air from Cornwall arr by Deems Taylor

10:30 SECTION REHEARSALS—BAND (closed): Plaza Hotel, Roof Garden, Room 1529 and Room 1533. ORCHESTRA (closed): Travis Park Church Auditorium; Auditorium, West Parlor; Gunter Hotel, Room 304 and Army Room.

11:00 DEMONSTRATION OF BEGINNING ORCHESTRA WORK (Gunter Hotel, Pan-American Room). George C. Wilson, Emporia, Kansas.

11:15 RADIO PROBLEMS—DISCUSSION (Travis Park Church Auditorium). Joseph E. Maddy, Past President, M.E.N.C., Ann Arbor, Michigan.

12:30 REHEARSAL—Rural Festival (City Auditorium).

Friday, April 14—Afternoon

1:00 VISIT EXHIBITS.

1:30 SECTION REHEARSALS—CHOIR: Gunter Hotel, Rose Room, Oriental Room and Pan-American Room; Travis Park Church Auditorium and Philathea Room.

1:30 FULL REHEARSAL—BAND: Plaza Hotel, Roof Garden.

2:00 FULL REHEARSAL—ORCHESTRA: Plaza Hotel, Ballroom.

2:00 SECOND GENERAL SESSION (City Auditorium). Chairman: Nell Parmley, State Supervisor of Music, Austin, Texas.

Rural School Music Festival sponsored by the State Department of Education in cooperation with the Texas Music Educators Association, Miss Parmley in charge.

Music: A Cappella Choir of North Texas State Teachers College, Wilfred C. Bain, Conductor.

PROGRAM

Benedictus.....	Liszt
Celestial Voices.....	Gilbert Alcock
Praise to the Lord.....	Christiansen
From Grief to Glory.....	Christiansen
Pat-a-Pan	
A Mighty Fortress.....	Luther-Muller
I'm Mighty Tired.....	Cain
Roll Charlot.....	Cain

Address: The Headquarters Office and the Sectional Conference, Grace V. Wilson, Director of Music Education, Wichita, Kansas.

Address: Curricularizing Music in Texas, L. A. Woods, State Superintendent of Public Education, Austin, Texas.

2:30 SECTION REHEARSALS—BAND: Plaza Hotel, Roof Garden, Room 1529 and Room 1533.

4:00 BIENNIAL BUSINESS MEETING

Presiding: Catharine E. Strouse, President.

Reports of Committees.

Election of Officers.

5:00 REHEARSAL—MASSED CHOIR: First Baptist Church.

6:30

Friday, April 14—Evening

7:00 REHEARSAL—BAND: City Auditorium.

7:00 SECTION REHEARSALS—ORCHESTRA: Plaza Hotel, Ballroom, Auditorium, West Parlor; Gunter Hotel, Room 304 and Army Room.

7:00 CONFERENCE DINNER (Gunter Hotel, Rose Room). Toastmaster: J. C. Cochran, Assistant Superintendent of Schools, San Antonio, Texas.

Introductions and Responses.

Greetings from the National Conference by Louis Woodson Curtis, President.

Recital by Vladimir Bakaleinikoff.

PROGRAM

Minuetto.....	Stamitz
Four Preludes.....	Casadesus
	For Viol D'Amour
Sarabande	
Gigue	{ Bach-V. Bakaleinikoff
Bouree	
Minuetto.....	Mozart-V. Bakaleinikoff
Valse de Concert.....	V. Bakaleinikoff
	For Viola

9:30 LOBBY SING. Chairman: Dean E. Douglass, Jefferson City, Missouri.

10:00 INFORMAL DANCE (Roof Garden, Gunter Hotel).

Saturday, April 15—Morning

7:30 COMMITTEE BREAKFASTS

8:00 VISIT EXHIBITS

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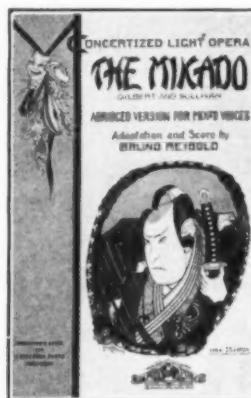
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Saturday, April 15—Morning (contd.)

- 9:00 { REHEARSALS—BAND: Plaza Hotel, Roof Garden. OR 10:30 } CHESTRA: Plaza Hotel, Ballroom.
9:00 SECTION REHEARSALS—CHOIR: Gunter Hotel, Rose Room, Oriental Room and Pan-American Room; Travis Park Church, Auditorium and Philathea Room.
10:00 THIRD GENERAL SESSION (City Auditorium). Presiding: Grace V. Wilson, Director of Music Education, Wichita, Kansas.
Music: University Band, Baylor University, Waco, Texas, Everett McCracken, Conductor.

PROGRAM

Star-Spangled Banner.....	
"Libussa" Overture.....	<i>Smetena</i>
"Elegie" arr. for woodwinds and harp.....	<i>Massenet</i>
a. Pizzicato Polka from the ballet b. Valse Lente "Sylvia"	<i>Delibes</i>
"Phaeton" Symphonic Poem.....	<i>Saint-Saens</i>
"Aguero" Spanish March.....	<i>Franco</i>

Address: The Music Teacher of Today's School. Louis Woodson Curtis, Director of Music Education, Los Angeles, California, and President of the Music Educators National Conference.

Address: Music Integration Through the Wrong End of the Telescope, Nelson M. Jansky, President, Music Education Exhibitors Association.

Demonstration: The Boy Voice, Mabelle Glenn, Director of Music Education, Kansas City, Missouri.

Address: My Musical Worries, Lee M. Lockhart, Author, Lecturer, and Teacher.

Music: The Choir of the Texas State College for Women, Denton, Texas; William E. Jones, Conductor.

PROGRAM

Silent Strings.....	<i>Gomer Jones</i>
Ave Maria.....	<i>Marchetti</i>
Jubilate	<i>Scholz</i>
Silent, O Moyle.....	<i>Treharne</i>

12:00 SIGMA ALPHA IOTA LUNCHEON (Gunter Hotel, Terrace Dining Room). Chairman: Mrs. Mildred Pitts White.

12:30 LUNCHEON—Colleges and Universities; National Music Camp.

Saturday, April 15—Afternoon

- 1:00 VISIT EXHIBITS.
1:00 FULL REHEARSAL—CHOIR: City Auditorium.
2:30 FULL REHEARSAL—ORCHESTRA: City Auditorium.
3:00 VOCAL CLINIC (Gunter Hotel, Rose Room). Chairman: Mrs. Ruth D. Tinnin. Demonstration of Vocal Principles as Applied to Group Voice Instruction and Choral Training, O. J. Borchers, Kansas State Teachers College, Emporia, Kansas, assisted by twenty-four senior high school students from San Antonio High Schools.
3:00 INSTRUMENTAL CLINIC (Gunter Hotel, Terrace Room). Common Orchestra Problems, George C. Wilson, Kansas State Teachers College, Emporia, Kansas, assisted by High School Orchestra, Austin, Texas; Maurine Owen, Conductor.
3:00 DISCUSSION—PROBLEMS IN CLASS PIANO INSTRUCTION. Discussion Leader: Margaret Lowry, Corsicana, Texas.
3:30 FULL REHEARSAL—BAND: City Auditorium.
4:30 { COMBINED REHEARSAL—BAND, ORCHESTRA AND CHOIR 5:00 } (City Auditorium).
6:00 MISSOURI DINNER. Chairman: A. W. Bleckschmidt, Normandy High School, Saint Louis County, Missouri.
Music: Women's Glee Club, Sul Ross State Teachers College, Alpine, Texas; Irma Lee Batey, Conductor.

PROGRAM

Florian's Song	<i>Godard</i>
My Mother Bids Me Bind My Hair.....	<i>Haydn</i>
Fullfilment—Arabian Song Cycle.....	<i>Spross</i>
Wanderer's Night Song.....	<i>Dudley Buck</i>
Welcome, Pretty Primrose.....	<i>Pinsuti</i>
'Tis Spring.....	<i>Weidig</i>

6:00 OKLAHOMA DINNER—(Gunter Hotel, Terrace Dining Room). Chairman: James L. Waller, Tulsa, Oklahoma. Music: Austin High School Orchestra, Austin, Texas; Maurine Owen, Conductor.

PROGRAM

Three Dances from "Nell Gwyn".....	<i>German</i>
Country Dance	
Pastoral Dance	
Merrymakers' Dance	
Allegretto from Three Divertimento Movements, for Spring Orchestra.....	<i>Mozart-Woodhouse</i>
Solo—(selected)	
Ballet Music from "Faust"—Nos. 2 and 3.....	<i>Gounod-Moses</i>

Music: Choir, Texas College of Arts and Industries, Kingsville, Texas; Paul M. Riley, Conductor.

6:00 ARKANSAS AND COLORADO DINNER.

Music: Choir, State Teachers College, Edmond, Oklahoma.

6:00 KANSAS, NEW MEXICO, AND WYOMING DINNER. Chairman: William Altimari, Atchison, Kansas.

Music: Elementary School Chorus, Harlandale School, San Antonio.

Saturday, April 15—Evening

8:15 CONFERENCE FESTIVAL PROGRAM (City Auditorium). Southwestern High School Choir, Carol M. Pitts, Omaha, Nebraska, Conductor; Southwestern High School Orchestra, Vladimir Bakaleinikoff, Hollywood, California, Conductor; Southwestern High School Band, William Revelli, Ann Arbor, Michigan, Conductor; Mrs. George Oscar Bowen, Tulsa, Oklahoma, Accompanist for the Choir.

SOUTHWESTERN HIGH SCHOOL BAND

March of the Steel Men.....	<i>Beesterling</i>
Elsa's Procession to the Cathedral.....	<i>Wagner</i>
Slavonic Rhapsody	<i>Friedmann</i>
Simonetta Serenade	<i>Curon</i>
Euryanthe Overture	<i>Weber</i>
Two Chorales from "Sixteen Chorales".....	<i>Bach-Lake</i>
Daughters of Texas March.....	<i>Sousa</i>

SOUTHWESTERN FESTIVAL CHOIR

Out of the Silence.....	<i>Galbraith</i>
Lullaby	<i>Clokey</i>
My Johnny Was a Shoemaker.....	<i>arr. Taylor</i>
Colonel Davy Crockett.....	<i>Gaines</i>
Boys of the Choir	
Assisted by Irving Dietz, Jr., Tenor, Corpus Christi, Texas	
Ave Maria	<i>Schubert-Saar</i>
Girls of the Choir	
Violin Obligato by David Robertson, Conway, Arkansas	
Soprano Solo by Jackie Roe, Kingsville, Texas	
At the Organ, Walter Dunham, San Antonio, Texas	
Cossacks March.....	<i>arr. Koshetz</i>
On the Morrow.....	<i>Gaines</i>
Only Begotten Son.....	<i>Gretchaninoff</i>

SOUTHWESTERN HIGH SCHOOL ORCHESTRA

Unfinished Symphony, First Movement.....	<i>Schubert</i>
Adagio and Allegro con Brio.....	<i>Beethoven</i>
Waltz of the Flowers from "Nutcracker Suite"	<i>Tschaikowsky</i>
Carmen Suite	<i>Bizet</i>
Marche Slave	<i>Tschaikowsky</i>

FINALE

Crown of Freedom.....	<i>Gaines</i>
Festival Choir, Orchestra, and Band	
Accompaniment written by Albert D. Schmutz, State Teachers College, Emporia, Kansas.	

10:45 LOBBY SING. Chairman: George Oscar Bowen; Mrs. Bowen, Accompanist.

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Association and Club News

Missouri Music Educators Association

▲ The Missouri Music Educators Association held an important board meeting Sunday, February 5, in the Conference Room in the State Department of Education, Jefferson City, with every member of the Board present. Many matters of importance were discussed. Problems and policies concerning state and district contests and participation in contests of Region 9 were fixed.

Our representatives on the Board of Control for Region Nine National School Band, Orchestra and Vocal Associations are to be Dean E. Douglass, State Supervisor of Music, Jefferson City—vocal; Wilfred Schlager, Kansas City—band; and T. Frank Coulter, Joplin, Missouri—orchestra.

Joplin was selected as the place for the next clinic. The next board meeting is to be held in the office of Rogers Whitmore, University of Missouri, Columbia, Friday evening, April 28.—Annie Louise Huggins, Secretary-Treasurer.

Iowa Music Educators Association

▲ In connection with the Eighth Annual Conference of Teachers and Supervisors of Music at the University of Iowa, February 16-18, the Iowa Music Educators Association held a luncheon meeting in the River Room of the Iowa Memorial Union. At this time officers were elected for the current year as follows: President—Delinda Roggensack, Newton; Vice-President—Dorothy Baumle, Burlington; Secretary—Maurice T. Iverson, Sioux City.

Twin Cities In-and-About Club

▲ New officers of the Twin Cities In-and-About Music Educators Club, who were elected at the January 14 meeting, are as follows: President—Sophia Haveson; Vice-President—Mrs. Hazel B. Nohavec; and Secretary—LaVere Belstrom, all three of Minneapolis; Treasurer—Jennie Heck, St. Paul; Chairman of the Board—Rose McLear, St. Paul—Mrs. Hazel B. Nohavec, Vice-President.

Chicago High School Music Teachers Club

▲ The second monthly dinner meeting of the year was held February 21 at the Medinah Club. Presented on the program for the evening were the Lane High School String Quartet, directed by Joseph J. Grill; a comedy sketch by Robert R. Vernon, director of College Camp on Lake Geneva, Wisconsin; and a talk on "America's Greatest Conspiracy" by John W. Curran of De Paul University Law School. Noble Cain, program chairman, announced plans for the next two meetings to be held March 21 and April 15, also at the Medinah Club. The March 21 meeting will feature Preston Bradley, well-known Chicago minister and popular lecturer.—Clare John Thomas, President.

Ohio Valley Music Educators Assn.

▲ At the meeting of the Ohio Valley Music Educators Association held February 8, the program was given over to a discussion of "Let's Look at Radio," led by Larry Roller, educational director of the Cleveland radio station WHAM. The Association is planning a series of broadcasts beginning next fall which will present a weekly half-hour program from the various schools in the valley.

The matter of a summer music camp at Oglebay Park was brought up and it was unanimously decided to ask for the privilege of a three weeks' session beginning some time in June, two weeks to be given over to band and orchestra and one week to vocal music. Outstanding leaders will be brought for the duration of the camp, with local teachers and directors acting as assistants.

From the discussion of the sectional conferences, it appears that a large percentage of our membership will go either to Detroit or Louisville.

The Vocal Committee reported that 182 boys and girls are enrolled in the new Junior Chorus which will make its initial appearance on March 14 in connection with the concert by the Ohio Valley Festival Chorus, an adult chorus, both groups to be under the direction of Noble Cain. The next meeting was set for April 12.—Edwin M. Steckel, Secretary.

Florida Bandmasters Association

▲ At the February 6 meeting of the Florida Bandmasters Association in Tampa, matters pertaining to the State Contest-Festivals for 1939 and for 1940 were discussed. The program for the 1939 Festival, to be held March 30-April 1 in West Palm Beach, was announced as follows: Thursday, March 30—solos and ensembles. Friday, March 31 (morning)—Class D and E bands drill and Class C bands play; (afternoon)—Class D and E bands play; (evening)—Class A and B bands drill. Saturday, April 1 (morning)—Class B bands play; (afternoon)—Class A bands play. Judges will be: Glenn Cliffe Bainum, Evanston, Illinois; Claude W. Cheneette, Ames, Iowa; and Karl L. King, Fort Dodge, Iowa.

The organization unanimously passed a resolution against the entrance of members in any contests other than the one sponsored each year by the F.B.A. Plans for the 1940 festival were considered and a committee was appointed to work with President John Heney on the matter of the host city.

Newly elected officers of the Association, who will serve until June, 1940, are: President—John J. Heney, DeLand; Vice-President—Fred W. McCall, Jr., Miami; Secretary-Treasurer—Ted Ehrlich, Bartow; Executive Committee—Benjamin E. Green, Tampa; Paul S. Cremaschi, Tarpon Springs; J. P. Koscielny, Tallahassee; Sam Moorer, Cross City.—Ted Ehrlich, Secretary-Treasurer.

Burlington In-and-About Music Educators Club

▲ The January meeting of the Burlington (Vermont) In-and-About Music Educators Club consisted of a luncheon held at the Hotel Vermont and an organ recital on the Ethan Allen Chapel organ, given by Natalie Marston of the music department of the University of Vermont.

Featured on the program of the February meeting was a joint piano recital played by, and at the home of, Mr. and Mrs. Howard Bennett. Mr. Bennett is head of the music department of the University of Vermont.—Winona Weed, President.



Florence R. Stumpf
President, Florida School
Vocal Association



Gerald McGuire
President, Southern New Mexico
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Cecile C. Coombs
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New Jersey Education Assn. Department of Music

▲ Since the installation of the new officers of the State Music Association, last November, New Jersey has been busy making state-wide plans for 1939 activities. One of the plans has already culminated in a repetition of the All-State High School Orchestra and Chorus program which was first given under the direction of Eric DeLamarter at the time of the annual meeting of the New Jersey Education Association in Atlantic City on November 13, 1938. This second concert was given at the Mosque Theatre in Newark on December 17, 1938, before an audience of three thousand. Conductors for this concert were: Violet Johnson, Elizabeth; Nicholas Di Nardo, Newark; J. Harold Rudy, Pennsauken; and H. William Stehn, Dumont.

The next big meeting will be the First General State Meeting to be held in the Orange High School, Orange, N. J., on Friday, March 31, and Saturday, April 1. At this meeting there will be a State High School Band which is being organized for Captain Charles O'Neill of Potsdam, N. Y., who will be guest conductor of the band forum section. On Saturday, April 1, there will be a general session followed by sectional meetings. William Oliver, instrumental supervisor of Orange, N. J., is the general forum chairman.

New members of the State Board of Directors, as announced by Paul H. Oliver, new president of the Music Department, are as follows: Mrs. Frances B. Allan-Allen, Bernardsville; Arthur H. Brandenburg, Elizabeth; Jennings Butterfield, West Orange; Bertha B. Clement, East Orange; Wendell W. Collicott, Chatham; Josephine G. Duke, Bayonne; Laura Gaskill, Montville; K. Elizabeth Ingalls, Westfield; John H. Jaquish, Atlantic City; Helen Klepfer, Woodbury; Maxwell MacMichael, Perth Amboy; Charlotte B. Neff, New Brunswick; John T. Nicholson, Union; Robert N. Troutman, Audubon; Arthur E. Ward, Montclair; Lillian Wikoff, Lyndhurst.—Corinne R. Woodruff, Cor. Secretary.

Western Wisconsin Music Festival Assn.

▲ Under the sponsorship of the W.W.M.F.A., the eleventh annual Western Wisconsin Music Festival was held at LaCrosse State Teachers College, LaCrosse, Wisconsin, on December 3, 1938. Because it was felt that the judges' criticisms would prove more valuable to music educators and students if they were given early in the year, the festival was held this year for the first time in the fall rather than in the spring, with approximately 1700 high school pupils participating.

Officers elected for the coming year are: President—Frank Smith, Galesville; Secretary—Thomas Annett, LaCrosse; Chorus Chairman—D. R. Martinbee, LaCrosse; Orchestra Chairman—Verna Keefe, Black River Falls; Band Chairman—Jay Jorgenson, Black River Falls.—Thomas Annett, Secretary.

Southern California School Band and Orchestra Association

▲ The program for the February 4 meeting of the C.S.B.O.A., Southern District, included an interesting demonstration of the use of the Saxette in the developing of sight reading, conducted by Leon Metcalf, bandmaster at California Institute of Technology. Speakers at the two previous monthly meetings of the Association were William B. Brown, of the Los Angeles City Schools, and J. Stanley Robson, Bell High School, Los Angeles.

The Southern California School Band and Orchestra Association, in cooperation with the recently organized Southern California School Vocal Association, will sponsor the annual festival at Pasadena on April 21-22. According to the festival bulletin recently issued by the S.C.S.B.O.A., which contains information pertaining to rules, regulations, required music, etc., all applications and entry fees must be sent in not later than April 1. For further details, write to the 1939 Festival Committee Headquarters, 733 South Flower Street, Los Angeles.

Present officers of the Band and Orchestra Association are: President—Chester Perry, Glendale; Vice-President—Donald Rowe, Hollywood; Secretary—Gerhard Runsvold, Los Angeles; Treasurer—Donald Palmer, Los Angeles; Directors—Sylvain Bernstein, North Hollywood; Harold Brown, El Monte; Charles Dana, Pasadena; Edwin Kirkpatrick, Norwalk; Allen A. Sebastian, Los Angeles.—Gerhard Runsvold, Secretary.

In-and-About Waterloo

▲ At the January 14 meeting of the In-and-About Waterloo (Iowa) Music Educators Club, an interesting talk on "Creative Art as an Aid to Emotional Stability" was given by Corley Conlon, of Iowa State Teachers College. Edith Bradbury, art supervisor in Waterloo East schools, was among the guests present. Group singing was directed by Verner Delaney, of I.S.T.C. music department, with piano accompaniment by Dorothy Oelrich, Geneseo Consolidated School.

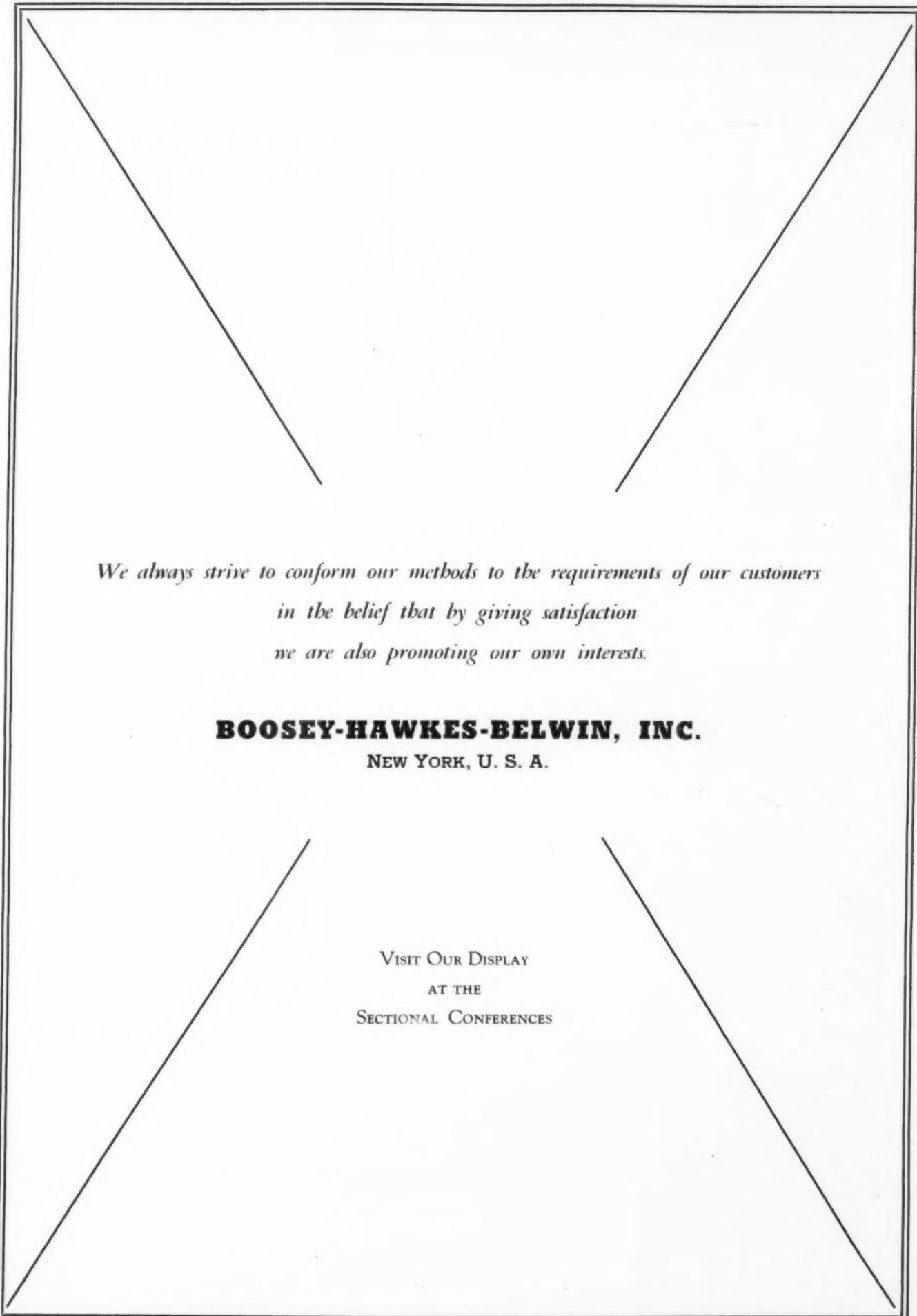
Included on the program for the February 11 meeting of the Club was a talk by Gertrude Lynch, supervisor of music in Waverly. Miss Lynch gave a review of the meeting of the Music Teachers National Association which she attended in Washington, D. C., in December. Naneen Davis, instructor in the Waterloo West schools, told of attending a three-week conference at the University of Wisconsin, Madison, Wisconsin, last summer, and Elizabeth Green, instrumental instructor in Waterloo East High School, spoke on "Music in Relation to Drama." In addition to playing three piano solos, Verner Delaney again directed group singing, accompanied by Elizabeth Borross, official accompanist at I.S.T.C.—Ruth A. Miner, Secretary-Treasurer.



OFFICIAL GROUP OF THE MISSOURI MUSIC EDUCATORS ASSOCIATION

Standing (left to right): Theodore Normann, Columbia; J. R. Huckstep, Chillicothe; Wilfred Schlagler, Kansas City; Oliver Humo, Shelbina; Harold Linton, LaTour; Dean E. Douglass, State Supervisor of Music, Jefferson City; J. F. Skinner, St. Charles; Charles Overholt, Butler; William C. Rice, St. Joseph; Harling A. Spring, Kansas City, Vice-President, Vocal Division; Eugene M. Hahnle, St. Louis.

Seated (left to right): Winnie Shafer, Edgerton; Harold L. Lickey, Marshall, Vice-President, Orchestra Division; T. Frank Coulter, Joplin, President; J. M. Dillinger, Hannibal, Vice-President, Band Division; Annie Louise Huggins, Flat River, Secretary-Treasurer.



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Louisiana M. E. A.

Most of the Association's activities recently have consisted of a series of clinics and occasional meetings in preparation for the several festivals and contests which the organization will sponsor this spring in various parts of the state. The state band contest, which will be held in Shreveport on April 21-22, will follow in general the plan of the national competition-festivals. The L.M.E.A. will also sponsor this year, for the first time, district band festivals which will be held as follows: March 4—Alexandria; March 31-April 1—Ruston; April 8—New Orleans. District chairmen in charge of these festivals will be: Dwight Davis, Shreveport; Walter E. Purdy, Natchitoches; and Robert Gilmore, Reserve.

In addition to these band festivals, there will also be three district music festivals, including vocal, piano and orchestra events, to be held as follows: March 17-18, at Southeastern Louisiana College, Hammond, under the direction of Ralph R. Pottle; March 24-25, at Louisiana State Normal College, Natchitoches, under the direction of Sherrod Townes; March 31-April 1, at Southwestern Louisiana Institute, under the direction of George Barth. These music festivals are an outgrowth of the former "vocal festivals" and now officially include piano and orchestra events. Piano and orchestra divisions have also been created in the L.M.E.A. and, at the last election of officers, two new chairmen were appointed to the Board of Directors to represent these divisions.—Ralph R. Pottle, First Vice-President.

West Virginia M. E. A.

▲ The West Virginia Music Educators Association met in Parkersburg, West Virginia, on February 11. J. Henry Francis, of Charleston, Kanawha County, director of music education, as vice president of the Association, automatically became president on the resignation of Pauline Mattingly, whose duties have taken her to Washington, D. C.

Preliminary plans were discussed for the annual meeting in Wheeling next November 1-3, in connection with the State Education Association, for which the West Virginia Music Educators Association functions and is known as the Music Section. Matters concerning the affiliation with and the meeting of the Southern Conference for Music Education in Louisville came up for consideration. There was also a discussion of the work of county directors of music.

According to a recent issue of "Notes A Tempo," official publication of the W.V.M.E.A., music educators in Kanawha County have recently organized the Kanawha County Music Educators Association. Officers for this new group are: President—Harold B. Leighty, St. Albans; Vice-President—Julian L. Spencer, Charleston; Secretary—Mrs. Gladys M. King; Advisory Counsel—J. Henry Francis, Charleston.—Magdalene Servais, Secretary, W.V.M.E.A.

California School Band, Orchestra and Chorus Association (Central District)

▲ At a meeting of high school musical directors, representing the seven counties of central California, held at Fresno, February 11, a California School Band, Orchestra and Chorus Association, Central District, was organized for the purpose of holding a Central California Festival. Adolph Otterstein, chairman of Region Five, also attended the meeting and assisted with organization plans.

The festival, which will be similar to those held in other parts of the state as qualifying events for the Region Five Competition-Festival, is to be held at Fresno, April 21-22. It will be open to all high schools in central California, whether they are interested in entering the regional competition-festival or not, and is expected to result in increased interest in concert performance among school groups.

The committee elected to head the organization for this year will be: Chairman—Chester Hayden, Dinuba; Secretary-Treasurer—Elwyn Schwartz, Kingsburg; Publicity Director—Clarence H. Heagy, Fresno; Eleanor Gallup, Riverdale; Gilmore Erickson, Hanford; and Arthur C. Nord, Selma.—Clarence H. Heagy, Publicity Director.

Florida School Vocal Association

▲ Elaborate preparations are being made by the Association for the twelfth annual Florida State Music Festival which will be held in Tampa on April 20-21. Plans are progressing under the leadership of our president, Florence Stumpf, music supervisor in Hillsborough County, and Amado Delgado, music instructor in Hillsborough High School and president of the orchestral division of the Festival. Many innovations are being introduced, a more compact organization of teachers and executives of the participating groups is being effected, and all indications point toward a greatly improved festival this year. One of the most important features of the festival will be the massed event on Friday evening, April 21, in which a representative group from each contesting unit will participate. The annual bulletin published by the Festival Association will be issued about March 1. Music teachers who do not receive this bulletin should write to John Pollard, Tampa Chamber of Commerce.—Lallie B. McKenzie, Chairman for Publicity.

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Southern New Mexico Music Association

▲ The first annual clinic of the Association, which was attended by twenty-five directors and one hundred fifty students, was held December 10. The clinic band and chorus performed several numbers which were later discussed and from which contest numbers were picked. Dates and location for the competition-festival, which will include all of the national events as well as massed band and chorus, were set for March 31 and April 1, at New Mexico State College, Las Cruces. Copies of the required music list and general information concerning the festival may be obtained by writing to Carl Jacobs, director of music at New Mexico State College, Las Cruces.—Gerald McGuire, President.

New York State School Music Association

▲ Officials of the New York State School Music Association estimate that there will be a probable attendance of 22,000 students participating in the programs sponsored by the Association during 1939. There will be fifteen sectional competition - festivals through which students will qualify for the state finals. The Eastern State Finals will again be held in Amsterdam on May 5-6. Frank Jetter, supervisor of music in Amsterdam, will be the host chairman. The Western State Finals will be held in a new school at Snyder, a suburb of Buffalo. The director of music in Snyder, Paul M. King, will have charge of local arrangements. Charles E. O'Neill and Victor L. F. Rebmann will be band and orchestra adjudicators, respectively.

The executive committee of the Association held a meeting on February 13 at the Onondaga Hotel, Syracuse. Plans for the spring affairs were discussed.—Frederic Fay Swift, Secretary-Treasurer.

Michigan School Band and Orchestra Directors Association

▲ Bulletin Number Four, issued by the Association, is now available. In the bulletin is complete information concerning the rules and regulations of the Music Festival which will be held at the University of Michigan on April 28-29, in conjunction with the Schoolmasters Club meeting. The bulletin also includes application blanks as well as housing blanks for contestants who wish to remain in Ann Arbor over night. The deadline for all entries will be March 25.

The Association is also sponsoring several events in connection with the North Central Music Educators Conference which is being held at Detroit from March 19-24.—King Stacy, President.

Texas Music Educators Association

▲ On February 2, 3 and 4, the T.M.E.A. convened in Houston for a three-day series of meetings. Everyone is agreed that the 1939 meeting is by far the most outstanding one held by Texas music educators. For the first time the choral division of the T.M.E.A. organized a choral clinic which was conducted by Noble Cain of Chicago. These clinics culminated in a concert given by the All-Texas chorus on Saturday evening, February 4, in the City Auditorium in Houston. In this program the All-Texas chorus shared the program with the A Cappella Choir from the Texas College of Arts and Industries, under the direction of Paul M. Riley.

The well-rounded three-day meeting also included a series of instrumental clinics, band and orchestra. The orchestra clinic was under the direction of Henry Sopkin of Chicago, and the band clinics were conducted by Raymond Dvorak, University of Wisconsin, and

Gerald Prescott, University of Minnesota. Under these three conductors, the all-Texas band and the all-Texas orchestra gave a concert on Friday evening, February 3, in the City Auditorium. Assisting in local arrangements in Houston were Superintendent E. E. Oberholtzer, who was general chairman, Lulu M. Stevens, supervisor of music in Houston, as vice chairman, and C. F. McElhinney, assistant, child accounting and curriculum, as directing chairman.

In the meeting of the members of the Board of Control, various items of business in connection with the Association were taken up, including the election of officers and the selection of the 1940 host city. Following are the officers elected for the ensuing year: President—Ward G. Brandstetter, Palestine; Vice-President—Lyle Skinner (Band), Waco; Vice-President—Jerome Zoeller (Orchestra), San Antonio; Vice-President—Paul Riley (Vocal), Kingsville; Secretary—Russell Shrader, Sweetwater; Treasurer—Weldon Covington, Austin. Mineral Wells was chosen for the 1940 meeting.—Russell Shrader, Secretary.

Berks County Music Educators Assn.

▲ The third meeting of the Berks County (Pa.) Music Educators Association was held on January 19 in Reading, Pennsylvania. During the dinner meeting, Charles H. Muhlenberg gave a short talk on the 1939 Series of Youth Concerts which are given by the Reading Symphony Orchestra for the benefit of the children in Berks County and neighboring counties in this area.

At the February 27 meeting, members of the Association discussed the plan to join with the Reading Music Educators in forming an In-and-About Music Club.—Doris H. Yoder, Secretary.

In-and-About Salt Lake City

▲ Music directors of the Lincoln Memorial Festival, which was held February 13 in the Salt Lake City Tabernacle, were special guests of the local In-and-About Music Educators Club dinner party. The dinner program featured a colorful "Floradora Octet," the prize-winning singing and dancing stunt from a Beaux Arts Ball; an original operatic parody with staging and costumes; and an inspirational discussion of "Radio in Relation to Music Teaching," by Earl J. Glade, vice-president and managing director of radio station KSL.

Plans were discussed for members to attend the coming California-Western Conference at Long Beach, California.

The Lincoln Memorial Festival was a presentation sponsored by local business organizations and was presented to an audience of about six thousand people. The music was under the direction of Lorin F. Wheelwright, supervisor of music in Salt Lake City schools. Songs of the festival were also used as a coast-to-coast broadcast over station KSL and the Columbia network.—Basil Hansen, Secretary.

In-and-About Chicago Music Educators Club

▲ The In-and-About Chicago Music Educators Club held its fifth meeting of the year on February 11 at the Auditorium Hotel. The luncheon hour program consisted of small vocal and instrumental ensembles from Elgin, Illinois, directed by Alma Schock, music supervisor in the Elgin schools. Preceding the luncheon hour, members specializing in instrumental music played over some new orchestral materials, and following the luncheon, the vocal section worked again under the direction of Max T. Krone, of Northwestern University.

At the final clinic meeting, to be held on Sunday afternoon, March 12, members will perform some of the music they have been reading at previous meetings. The orchestra will play several numbers, and the chorus will sing one of R. Vaughan Williams' newer cantatas, "Dona Nobis Pacem." Soloists will be May Strong, soprano, and Roy Schuessler, baritone, with Olga Sandar as accompanist.

The final meeting of the year will be a combined meeting with the Around-Chicago Art Educators Club on May 13 in the Board of Education Building in Oak Park.—Clara A. Klaus, Secretary.

Northwest Washington Music Directors Association

▲ The Association will sponsor several events this spring, among which are the following: Solo Competition Festival at Puyallup on March 4, and the Northwest Washington Music Meet on April 14 and 15. The latter affair is known as the Northwest Washington Interscholastic Music Meet and is open to vocal and instrumental students. Qualification for the National (Regional) which will be in Portland may be made at the April 14-15 events. A comprehensive bulletin giving complete information concerning this event is available and may be had by writing to the Secretary-Treasurer.—Rodney Berg, Secretary-Treasurer.

In-and-About St. Louis Music Educators Club

▲ Recent activities of the Club have included two luncheon meetings. During January, Patrick Gainor of St. Louis University gave a talk on the Folk Music of the Carolinas, which was illustrated by music furnished by St. Louis University students. For the February meeting Edith Habig, a prominent St. Louis musician, read a paper on the historical development of music and musicians in St. Louis.—Cecile C. Coombs, President.

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In-and-About New Haven

▲ The third luncheon meeting of the In-and-About New Haven Music Educators Club was held January 14 at Hotel Garde, with over 50 Connecticut music teachers and supervisors in attendance. President Lawrence Perry of Danbury introduced the guest speaker, F. Colwell Conklin, president of the Eastern Music Educators Conference, who spoke on the

Eastern Conference to be held March 14-17 in Boston. Other features on the program were a brief music interlude, presented by the Cushman sisters, and a showing of the moving picture, "The Life of Beethoven."

The next meeting of the Club will be held Saturday noon, March 11, also at the Hotel Garde.—Clarence A. Grimes, Publicity Chairman.

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Tulsa In-and-About Club

▲ The In-and-About Tulsa School Music Educators Club entertained the school principals and superintendents at their January 14 meeting. The program was planned by the administrators this year, with H. Clay Fisk, principal of John Burroughs School, Tulsa, in charge of program arrangements. H. W. Gowans, superintendent of Tulsa schools, was toastmaster. The next meeting of the club will be held on February 10.—Mabelle Kirkpatrick, Corresponding Secretary.

Western Kentucky Music Teachers Assn.

▲ The annual clinic of the Western Kentucky Music Teachers Association, one of the three major meetings of the year, was held January 7 at Murray State Teachers College, Murray, Kentucky, under the direction of Price Doyle, head of the music department of the College. Using students of the music department for their demonstrations, William Fox conducted the band and orchestra clinic and Leslie Putnam was in charge of the vocal clinic.

At the business meeting which followed the clinics, the date of the First District Festival was announced for March 24 and 25 at Murray. Reports were given by various committee chairmen. Floyd Burt, president of the Association, urged members to attend the Southern Conference in Louisville. Hazel Graham Moss, Secretary-Treasurer.

New Hampshire State Music Festival Association

▲ The following committees have been appointed to take care of the New Hampshire Music Festival, to be held in Concord, New Hampshire, May 12 and 13: All State High School Orchestra—Elmer Wilson, Nashua (Chairman); Ernest P. Bilbrick, Portsmouth; Herbert R. Fisher, Manchester. All State High School Chorus—Victor Wrenn, Lebanon (Chairman); Devada Cushing, Littleton; Charles A. Woodbury, Keene. Band Festival—C. George McClure, Monroe (Chairman); Arthur E. Willey, Pittsfield. Orchestra Festival—Donald Musgrave, Meredith (Chairman). Festival Chorus and Glee Clubs: Mildred S. Stanley, Hanover (Chairman); Helen Cazneau, Laconia.—Ernest P. Bilbrick, President.

In-and-About Southern Vermont

▲ The January 14 luncheon meeting of the Club was held at Hotel Brooks in Brattleboro. Out of state guests included John E. C. Merker, of Newport, Rhode Island, and Stanley Sinster, of Boston, Massachusetts. Mr. Sinster, a vocal teacher, sang several selections accompanied by Clifton Presbrey, Jr. The speaker of the afternoon was Paul Wiggin, director of music at Pawtucket, Rhode Island, who demonstrated school band training technique, using a group of Brattleboro High School pupils.—Doris A. Hartwell, Secretary.

In-and-About Pittsburgh

▲ On January 28 the In-and-About Pittsburgh Music Educators Club held a benefit program in behalf of the Charles N. Boyd Memorial Musicological Library Fund. Nadia Boulanger of Radcliffe College spoke on "Modern Music and the Continuity of Tradition", with illustrations sung by the Peabody High School A Cappella Choir, under the direction of Florence Shute.

At the March 18 luncheon meeting of the Club, a round-table discussion will be conducted, and on April 22, members are looking forward to hearing Will Earhart, director of music in the Pittsburgh schools, on the subject "Education's Forgotten Man." At the final meeting of the year on May 20, election of officers will be held with a dinner and social evening planned.—D. Jean Fire, Secretary.

In-and-About N. W. Massachusetts Music Educators Club

▲ On January 28, a group of music educators from the northwestern part of Massachusetts assembled in Ashfield to organize the new In-and-About North Western Massachusetts Music Educators Club. This club was formed for two prime reasons—namely, because of the need of an organized group to discuss mutual rural music problems and, second, because of the inaccessibility of this mountain district during winter months.

In addition to a short program presented by a choral group from the Ashfield schools, an election of officers was held. These officers are: President—Rita M. Ford, Ashfield; Vice-President—Doris Alviani, Amherst; Secretary-Treasurer—Colin B. Richmond, Shelburn Falls. The next two meetings will be held on March 4 and April 15.

Connecticut Music Educators Association

▲ To date more than 1500 students have enrolled for the Festival which will be held in Greenwich on May 12. To this number will be added 300 students from the Greenwich schools.

Quinto Maganini will be the adjudicator for the orchestras. John Kirkpatrick will judge piano soloists. Paul Van Bodegraven and Peter Wilhousky will judge the band and choral groups, respectively. Mrs. Edward Emerson, chairman of the New York Junior League Young People's concert series at Greenwich, is arranging a concert for the visitors to Greenwich at the beautiful Pickwick Theatre. Under Quinto Maganini, players from the New York Philharmonic, the National Broadcasting Company and Metropolitan orchestras will give the program. Communications have been received from the Secondary Principals Association of Connecticut enthusiastically endorsing the Festival plan. This coöperation lends a decided meaning to music in high school and favors the field trip to Greenwich.

There will be a meeting of the officers and committees of the C.M.E.A. at Pickwick Arms late in March.—Mary C. Donovan, President.

Wyoming Choral and Instrumental Directors Association

▲ At the State Music Festival to be held in Casper on May 5 and 6, there will be an All State Band and Chorus, to be composed of selected members from all schools participating, replacing the massed band and massed chorus which have heretofore been featured. The All State Chorus will perform Friday evening, May 5, under the direction of John C. Kendel, director of music, Denver Public Schools, Denver, Colorado. The All State Band will be featured Saturday evening, May 6, under the direction of A. R. Edgar, director of bands, Iowa State College, Iowa.—A. L. Samuelson, President.

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Book and Music Reviews

THE GOLDEN AGE OF MUSIC AND POETRY

England's Musical Poet: Thomas Campion. By Miles Merwin Kastendiek. [Published by Oxford Press. \$3.50.]

This delightful and scholarly little book is, in the words of its author, "a study of the interrelations of poetry and music in Elizabethan days, and a discussion of the causes of the gradual separation of the two arts in the seventeenth and eighteenth centuries."

Research of the last quarter century tends to prove that the reign of Queen Elizabeth, long recognized as the Golden Age of English literature was also the Golden Age of English music. This was the period when poetry, like music, was vocal—something to be heard, not merely read; the time when the two arts were inseparable. English poets were also musicians and English musicians, of necessity, poets.

In the first half of the sixteenth century—the heyday of the motet and madrigal—the charm of a single melody was, for the moment, lost in the maze of many voices. The vocal polyphony for which England was justly famous, produced amazing musical effects, but reduced the words of a song to a senseless jumble. In Elizabeth's time, however, an interesting change took place. The English passion for singing was paralleled by a like enthusiasm for literature. The word, "sonnet" was practically a synonym for "song"; in fact, many enthusiasts preferred to hear their sonnets sung. Poets wrote with the purpose of having their ditties set to music. Sir Philip Sidney in his "Apologie for Poesie" says significantly that the poet "beginneth not with obscure definitions, which must blur the margin with interpretations, and load the memory with doubtfulness; but he commeth to you with words sent in delightful proportion, either accompanied with, or prepared for, the well inchaunting skill of Musicke." Composers, in their turn sought singable lyrics and, having found them, wisely forbore to smother them in the fa, la, las of the madrigal. Thus came about the restoration of the one-voice song which, during the madrigal fashion, had been preserved under the protection of the drama. Vocal melody came into its own again and the polyphonic writing of the motets and madrigals was transferred to an accompaniment of harmonic chords. The art form resulting from this union, this balancing of poetry and music, was known as the "ayre."

An exponent of this Golden Age of Music and Poetry, the author has chosen a man of talent in both arts—Thomas Campion. One of his contemporaries described Campion as "a man of faire parts and good reputation." Of "faire parts" indeed, was this brilliant Elizabethan, barrister, soldier and successful "Doctor in Physicke"; poet, musician, writer of many masques; author of two authoritative works—"Observations on the Art of English Poesie," in which he champions quantitative verse without rhyme, and "A New Way of Making Foure Parts in Counterpoint" which served as a standard text for many years; and last and most important, poet-composer of many books of exquisite ayres.

This book, revealing, through careful scrutiny of Campion's works, the interrelationship of Elizabethan music and poetry, not only explains some of

the reasons for the clearness, the freshness and the spontaneity of the poetry but awakens a lively curiosity and respect for those lost ayres which inspired and companioned the lyrics. The first two chapters of the book, "Words and Music in Three Centuries of Song" and "Music and Poetry in the Elizabethan Age," are particularly fine. The comparison of the artless ayres of the Elizabethans with the art song, so soon to be developed by Schubert and his successors should interest those musician teachers and students who realize that music is something more than a vehicle for their own limited performance.

If but one line from "England's Musical Poet" were to be remembered, it should, perhaps, be this, taken from the preface to "Two Bookes of Ayres," in which Campion states the purpose he unquestionably achieved: "I have aymed chiefly to couple my Words and Notes lovingly together."—Lillian L. Baldwin.

The Music Quiz. By Gladys Burch and Helmut Ripperger. [Stackpole Sons: 1938, pp. 166, \$1.25.]

Cleverly combining facts and fun in music, the authors have achieved a captivating volume which will appeal alike to professional musicians and musically-minded laymen. Eighteen quizzes, each having forty questions and forty answers, comprise the content of the book and, to quote the authors, "cover the gamut of music from the classic to the modern, from history to fancy, from early composers to swing artists, from the serious to the odd and eccentric."

Whether taken as enjoyable entertainment or as painless pedagogy, "The Music Quiz" should prove mentally invigorating.

SONG BOOKS

Twelve Songs for Children, from the Appalachian Mountains. Collected by Cecil Sharp. [Carl Fischer: Books One and Two, 50 cents each.] Book One contains six songs; Book Two, six songs. For unison singing. Easy vocal range. Some of the songs contain frequent changes of measure. The piano accompaniments, provided by Imogen Holst, are also easy and playable. Additional to the words, the sol-fa syllables are also given.

Descants on Favorite Hymns. Compiled and edited by Russell Carter. [Hall & McCreary: pp. 38, 20 cents; quantities specially priced.] Twenty-one famous hymn tunes, some of which are provided with German, Latin, and French texts, in addition to the English; thus there are really forty hymns to the twenty-one tunes. Besides the indexes of hymns and tunes, there is also a metrical index of the tunes. Each hymn is arranged for four-part singing with descant. Easy, very usable.

Singable Songs for Male Voices. Arranged and edited by Richard W. Grant. [Hall & McCreary: Third Group, pp. 32, 20 cents each; quantities specially priced.] Eight songs: "Night" by Schumann, "The Bells of St. Michael's Tower" by William Knuyett, "Eight Bells", chantey, and several of Mr. Grant's own compositions. A cappella and accompanied. Medium. This fine group of songs is published in book

format; a table of contents and explanatory notes on each song preface the work.

CHORAL SUITE

At the Wedding of Beauty and the Beast. Choral suite, by Edgar Stillman-Kelley. [G. Schirmer, Inc.: pp. 31, 50 cents.] For four-part chorus of women's or children's voices. Piano accompaniment; optional supplementary part for second piano available on rental from the publisher. Text by Stephen Randolph. An attractive work, easy and melodious. Four scenes and a finale: "The Wedding Procession"; "Admiration for Beauty and the Prince"; "Story of the Wicked Fairy"; "Farewell! Farewell!"; and "Happiness for All."

CHORAL MUSIC

G. Schirmer, Inc., New York. Mixed voices.—(1) Ding Dong! Merrily, by Katherine K. Davis, based on a dance tune from Arbeau's *Orchesographie* (1588). Four-part a cappella chorus. Very attractive. Easy. No. 8248, 10 cents. (2) Annie, the Miller's Daughter, Slovakian folk song, harmonized by Katherine K. Davis. Full chorus of four parts, some parts divisi. Text paraphrased by Anna Mathewson. Lively. Medium. No. 8252, 15 cents. (3) The Lost Chord, by Sullivan, arranged by Trehearne. Four-part chorus. Piano or organ accompaniment. Easy. No. 8274, 12 cents.

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T. T. B. B.—The Lover's Lament, by Harl McDonald. Poem by George Wither. A rhythmic number with fa, la, la refrain. Solo for tenor. Nice number. Medium. 18 cents.

Carl Fischer, Inc., New York. Mixed voices.—(1) In Autumn, Irish Folk Song, arranged for five-part chorus by Alfred Whitehead. An expressive number; modal characteristics. Medium difficult. No excessive ranges. No. 4630, 12 cents. (2) Lullaby, by Brahms, arranged for four-part chorus by Clarence C. Robinson. The sopranos carry the melody against a flowing contrapuntal accompaniment in the other voices. A cappella. No. 4623, 10 cents. (3) The Evening by the Moonlight, by James A. Bland, arranged for four-part chorus by Orrie Lee. Dialect song with banjo imitation in the refrain. Medium. No. 4609, 15 cents. (4) Far Over Yon Hills, by Niel

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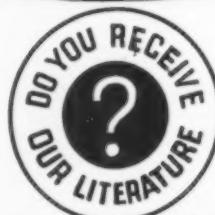
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J. Fischer & Bro., New York. S.S.A.—(1) Cradle Song, by Tcherepnin, arranged by Bement. Easy. Interesting voice progressions. No. 7416, 12 cents. (2) The Nightingale So Pleasant, by William Byrd, arranged by Bement. For adults. Low F for altos. No. 7418, 15 cents. (3) Happy and Blest Are They, from Mendelssohn's "St. Paul," arranged by Bement. A splendid arrangement. Harmony and rhythm not difficult. Several low G's in the alto. No. 7423, 15 cents. (4) Palm Branches, by Gretchaninoff, arranged by Bement. Medium. No. 7420, 12 cents.

S. A. T. B.—(1) O Sweet Content, by Elizabeth Henderson, words by Thomas Dekker. Unaccompanied. Variety of rhythms in different voices, interweaving of parts and change of measure signature and the modulations make this song interesting. No. 7380, 15 cents. (2) Immensity, collected and arranged by Annabel Morris Buchanan.

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[The octavo reviews were prepared by Ralph Wright, Maude Delbridge and Isabelle Mossman, Indianapolis, Indiana.]

BAND MUSIC

Rhapsody in Blue. By George Gershwin, arranged for concert band by Ferde Grofe. [Harms, Inc.: Symphonic Band—full score, \$7.50; condensed score, \$3.00; Set "A," \$12.50; Set "B," \$9.50; Set "C," \$6.50; extra parts, 75¢ each.]

Perhaps no composition in the jazz idiom has had wider vogue than Gershwin's Rhapsody in Blue. Its first introduction into the hallowed symphony halls of Boston and other cities was given by Paul Whiteman's famous orchestra. More recently, it has been in the repertory of major symphony and concert orchestras everywhere. Last season the piece was broadcast by the Ford Symphony Orchestra with Jose Iturbi at the piano. There is a Victor Recording (No. 35822) by Paul Whiteman's Concert Orchestra that has been very popular. Also, there is a Victor Recording (Album M-358) by the Boston "Pops" Symphony Orchestra. These recordings will give the band director some good ideas concerning interpretation.

Band directors now have the long-coveted arrangement for symphonic band, which is complete without piano. With or without piano, it will give the modern symphonic band an excellent medium for wider variety of tonal color and contrast. Because of its technical difficulty in all the choirs, only the most proficient bands will be able to program this composition successfully—although almost any good band will enjoy performing it. As a matter of fact, it is rather long for the average program and, as several cuts are possible, some of the more difficult passages may be avoided.

Because of its length and the technical difficulties scattered throughout the piece, directors will probably find it more desirable to have the full score.

—Graham T. Overgard

Boosey-Hawkes-Belwin. Eleven selections of varied types for band: (1) Roumanian Rhapsody, by Enesco. An excellent arrangement, requiring performers possessing advanced technical skill. (2) Magic of Love, by Vanis. A beautiful waltz—an excellent arrangement. Inter-High Band of Rochester performed it on Music and American Youth Broadcast over the Red Network, Sunday, January 29. (3) The Secret Marriage (Overture), by Cimarosa. A good overture in the classical form—well arranged for band—not too difficult for a good high school band. (4) Manx Overture, by Haydn Wood. Another fine overture—very colorfully arranged—permeated with Celtic atmosphere. (5) Sea Pictures (Suite), by Edward Elgar. 1. In Heaven, 2. Where Coral Lie, 3. Sabbath Morning at Sea. A very good suite—well arranged—a good pro-

gram number. (6) La Siesta, by Norton. A well arranged barcarolle—not too difficult—melodically charming. (7) Majorette (Overture), by Chenette. A good training number for young bands. (8) Grieg, arr. by Yoder. (A medley of five Grieg melodies.) A good training number—gives young players a taste of this composer's fine melodies. (9) Presidential (Festival March), by Grabel. A good alla breve concert march. (10) Tartar Men (March), by Overgard. A characteristic march with a bit of oriental color—the trio contains a male quartet—a good rousing number for festive occasions. (11) Old Panama (March), by Alford. Another good march by this composer. A good melodic line—very effectively arranged.—Sherman A. Clute.

Standard Bearer. March by J. J. Bartholme, arranged by J. S. Seredy. [C. Fischer: standard band, 75 cents; symphonic, \$1.50; conductor's part, 20 cents; separate parts, 10 cents each.] Medium.

La Sorella. March on Spanish Themes by Borel-Clerc, arranged by Charles J. Roberts. [C. Fischer: standard band, 75 cents; symphonic, \$1.50; conductor's part, 20 cents; separate parts, 10 cents each.] Medium.

ORCHESTRA MUSIC

Walther's Prize Song, from "The Mastersingers of Nuremberg." By Richard Wagner, arranged by Alfred Hertz. [C. Fischer: American edition. Set A, \$4.25; Set B, \$5.75; Set C, \$7.00; conductor's score, \$2.25; extra parts, 25 cents.] Medium difficult to difficult.

Zorahayda. Legend by Johan S. Svendsen, adapted by George Dasch. [C. Fischer: American edition. Set A, \$4.50; Set B, \$6.25; Set C, \$7.50; conductor's score, \$2.25; parts, 25 cents.] Medium. Romantic in character.

A Night on Bald Mountain. Concert fantasy by Moussorgsky, adapted by Henry Sopkin. [C. Fischer: American edition. Set A, \$8.75; Set B, \$10.75; Set C, \$12.75; conductor's score, \$4.00; extra parts, 35 cents.] Difficult.

Russian Choral and Overture. By Tschaikowsky, adapted and arranged for orchestra by Merle J. Isaac. [C. Fischer.] Easy.

The Lake at Sunset. A Canadian Idyl by Quinto Maganini. [C. Fischer: full score, \$1.00; full orchestra \$1.25; small orchestra, 85 cents.] Medium. Expressive.

Danza Chilena Y Estilo. By Terig Tucci. [C. Fischer: SO, \$1.35; FO, \$1.85; symphonic edition, \$2.50; piano conductor, 35 cents.] Lively, characteristic. Chilean dance. Medium difficult.

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Wind Instruments

Minuet, from "Symphony in G Minor." By Mozart, transcribed by F. Henri Klickmann for wood-wind quintet. [A B C Standard: complete, \$1.00; score, 35 cents; parts, 15 cents.] Medium.

Deep River. Negro spiritual, arranged for brass quartet by Klickmann. [A B C Standard: complete, 75 cents; score, 25 cents; parts, 15 cents.] Medium.

Love's Old Sweet Song. By Molloy, arranged for brass quartet by Klickmann. [A B C Standard: complete, 75 cents; score, 25 cents; parts, 15 cents.] Medium.

El Querido Gayo. Spanish Fandango, by Gus Guentzel. Brass sextet. [Barnhouse: complete, \$1.50; score, 50 cents; parts, 25 cents.] Medium difficult.

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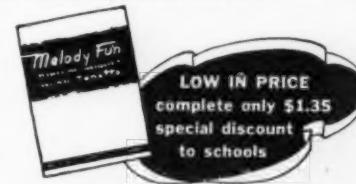
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PIANO, HARP, AND HARPSICHORD MUSIC

Twelve Selected Sonatas for Piano. By Domenico Scarlatti, edited and fingered by James Friskin. [J. Fischer: pp. 39, \$1.25.] A book in which twelve of the most attractive of the composer's sonatas are presented; there is considerable contrast in the works from the standpoint of key, measure, and movement. In the Foreword, the editor gives suggestions on the treatment of the ornaments employed by Scarlatti (1685-1757). Although not difficult, the sonatas require some digital dexterity for performance and could, of course, be used as technical work for developing it. About grade 5.

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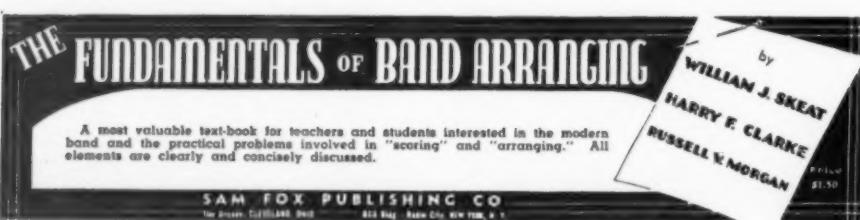
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Record Reviews

(Continued from page 14)

CONCERTOS

Two concertos from the classic period are played by Mme. Roesgen-Champion with Gaillard and the Paris Symphony; **Haydn: Concerto in D Major, Op. 21**, in which the soloist uses a piano; and **Mozart: Concerto No. 1, in F Major, K. 37**, in which the solo instrument is a harpsichord. Both are recorded by Columbia, the first being set X-118 and the second set X-114. Both are early works, but works of very great beauty and purity. Mme. Roesgen-Champion plays brilliantly. The orchestra is at times somewhat subdued, but in general both sets come in the "must" class for any good library.

Tartini: Concerto in D Minor for violin and orchestra; played by Szegedi and an un-named orchestra; Columbia set X-103. Mr. Szegedi plays this work beautifully, but the orchestra does not quite come up to his standards in performance or interpretation. The set is filled out with a gloriously fine performance of the Ariosa from Bach's Concerto in F Minor for piano, arranged by Mr. Szegedi.

CHORUS AND ORCHESTRA

Fauré: Requiem; performed by a chorus and orchestra in the Cathedral Saint-Jean in Lyon, France, under the direction of E. Bourmauck; Columbia set 354. This release is of major importance to anyone working in the choral field. The composition is surely one of the most important of all recent settings of the Requiem Mass; it represents the bridge period leading into the modern musical idiom, using effects which were very daring when the music was written but which now seem com-

pletely regular and acceptable. The music is of great beauty, the atmosphere one of great dignity and solemnity. The performance and recording are both splendid.

Vaughan Williams: Serenade to Music; performed by the B.B.C. Orchestra and a group of sixteen voices under Sir Henry Wood; Columbia set X-121. This work was composed for and dedicated to Sir Henry on the occasion of his recent jubilee celebration; the singers are among England's most prominent vocalists—they divide up the solo passages, and do the choral parts as a group. The music is fascinating; but one feels a bit lost with no score and with no copy of the text available.

PIANO AND HARPSICHORD

Brahms: Variations and Fugue on a Theme by Handel, Op. 24; played by Egon Petri; Columbia set 345. Mr. Petri gives here a brilliant and thoroughly musicianly interpretation and performance, the best that has been recorded of this work.

Brahms: Waltzes, Op. 39; played by Anatole Kitain; Columbia set 342. The sixteen waltzes in this set are played in full, and the final record also contains the "Edward" Ballade. In every respect the set is a very fine one.

William Byrd: The Bells; Giles Farnaby: Rosasoles; Bernhart Schmid: Passomeza Ungaro and Saltarello Suo; played on the harpsichord by Ernst Victor Wolff; Columbia 69328. One of the finest and the most useful and delightful single records in years. Such surprisingly effective pieces as the Byrd one are giving us a new realization of the real worth of the music of the Elizabethan period. This is the first recording of music by Schmid, who presumably is the younger of the two Bernharts, living in Strassbourg when Byrd and Farnaby were living in London.

Continuity Through School and College

(Continued from page 21)

by each individual college but in general to consist of from two to four units. In the third place, the college musician can make a study of the freshmen who come to his institution in order to find out what their attitude is toward electing music as part of a college course and what their musical needs are in both credit and non-credit musical offerings. Finally, in the fourth place, having made himself intelligent with regard to the total situation, he can begin to establish a program of musical offerings that will fit the needs of as large a number as possible of individual college students—instead of continuing to offer courses and adhere to policies that were originally hit upon by accident and that have continued to dominate the situation because of custom and tradition.

The great lesson of the twentieth century is that everything in the universe is connected with, and dependent upon, everything else. So, in order to have an efficient life—to say nothing of a happy one—all the parts of the human being—body, mind, spirit—must be co-ordinated and integrated. In order to have an effective social order and an efficient national life, all the human beings in the community and in the entire country must work together for the best interests of all. Finally, in order to have "peace on earth" and "good will toward men" as a world condition, the nations of the earth as well as the individuals comprising them must renounce their greedy and selfish desires and help one another in a friendly and sympathetic fashion, even as brother stands by brother.

Not all of us have learned this lesson of continuity, of co-operation, and it is because the nations of the earth have disregarded the ideal of brotherhood that the world is in such a condition of high chaos today. But the lesson is important nevertheless, for the ideal that it teaches is one of those fundamental, far-reaching, everlasting truths that shine out through all the ages and that in the end are bound to triumph. If modern civilization is to survive, the lesson of co-operation must of necessity be learned by all. And if music education in America is to fulfill its function of causing our art to become "a thing of beauty and a joy forever" in the lives of the millions, instead of confining and limiting its influence to the hundreds or even the thousands, this ideal of co-operation, of continuity—of articulation if you will—must come to permeate not only the philosophy and the practice of all music educators, but of our entire musical life in America. Else we fail.

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Some Trends in Music Education

(Continued from page 19)

teaching of music with that in other fields, that music is thoroughly *integrated* with the entire curriculum. The integrators say, 'You musicians want to teach music for the sake of music. That's all wrong! You should cultivate the whole child and the way to do that is to relate music to all of the subject fields.' So we have to find songs to work into the general program of studies. With the social studies, that is relatively easy, because there is an abundance of folk material for our use in connection with the teaching of history, geography, languages, etc. But when it comes to inventing tunes for singing the multiplication tables or composing songs about the brushing of teeth and so-called health chores, the business of integrating music with the general school subjects becomes ridiculous. Has anybody ever demonstrated that the integrating process will yield a better result than the more old-fashioned system of teaching music because children have fun making music?"¹² Will Earhart, one of the deepest thinkers in our profession, summarized this problem in less passionate words when he said: "Is music in danger of losing its identity in an integrated program? It may: but integrated programs are of so many varieties that I should have to see

the particular program before I could make explicit answer. Should music lose its identity in any type of program? That I can answer more definitely, and the answer is an unqualified no. But I welcome the jolt to our thought that integration has given, because music is yet, all too often and in too many places, taught as a system of knowledges and skills, and not sufficiently as a quieting, integrating, frame of thought and feeling in which clashing problems of earth are resolved and the spirit can become whole again."¹³

Another important aspect of the scientific attitude in music education is the trend toward the evaluation of the content and procedure in the education of music teachers. Even a hasty glance through the *Yearbooks* of our Conference for the last ten years or recent *Volumes of Proceedings* of the Music Teachers National Association will reveal that this subject has by no means been a static one in spite of the fact that the actual teacher education has been done on the same academic campuses that have often

¹² "Is Music in Danger of Losing Its Identity?" *Yearbook of the Music Educators National Conference*, 1938, p. 355. John C. Kendel has recently discussed the nature and scope of the music instruction in a large city system that is conducting an experiment in the newer methods of teaching in the junior and senior high schools. In his conclusion, Mr. Kendel points out that correlation has been practiced "for years" by music teachers and that the leaders of the progressive education movement are honestly trying to "give that same enthusiasm to the so-called 'academic subjects' as has long been apparent in our classes of music." Cf. "Progressive Education," *Educational Music Magazine*, 18 (January-February, 1939) pp. 35, 59, 61.

¹³ See n. 8.

been accused of being more interested in preserving tradition than furthering the progress of new ideas. Those who have been privileged to study Edna McEachern's book on the *Education of School Music Teachers*, published as a doctoral dissertation at Columbia University in 1937, were no doubt surprised to note the wide divergence of practice in teacher training. That in itself is perhaps as it should be in a democracy where freedom of individual ideas is held sacred above regimentation, but, on the other hand, if such freedom is permitted to continue without regard to some reasonable standards it will only end in confusion and lack of real progress. Among other conclusions reached by Dr. McEachern are (1) greater emphasis on the education of music teachers rather than *supervisors*, (2) stress on musicianship based on performance ability and ensemble experience in music, (3) the need for careful selection of prospective music teachers and greater clarification of their pre-college preparation in music,¹⁴ and (4) a strong recommendation to make the period of education five years instead of four, since most beginning teachers must be prepared in more than one subject matter field. After having set up an inclusive provisional program for the education of music teachers, Dr. McEachern wisely observes that "many elements which are generally agreed to be basic in the education of school music teachers cannot be measured

CONTINUED ON NEXT PAGE

¹⁴ It may be of interest to know that Phi Delta Kappa, the national educational fraternity, has taken a definite stand to interest young men of ability in the profession of teaching as a career. Cf. "Teaching: A Man's Job," *The Phi Delta Kappan*, 20 (Mar. 1938) pp. 215-240.



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objectively; such intangibles as musicianship, aesthetic response to music, teaching ability, and personality traits, which are the very essence of school music education, can be evaluated only subjectively. It follows that it is quite possible to set up a program for the education of school music teachers which is mechanically correct and yet which fails completely to realize ultimate values in school music education. Thus the letter of the law may be fulfilled but the spirit is lacking. In the final analysis the education of school music teachers is primarily concerned with evoking the spirit of music. The mechanics of school music education are merely means of controlling physical conditions whereby this end may be best accomplished.²⁴

The intangible factors in the training of school music teachers mentioned by Dr. McEachern are in general the most serious drawback to the development of the tests and measurements movement in music education. Those who believe in music tests without reservation were a bit shocked to read Dr. James L. Mursell's dogmatic statement against their value in the October-November, 1937, issue of the *MUSIC EDUCATORS JOURNAL*,²⁵ but were comforted by the tactful and scholarly reply by Dr. Carl E. Seashore in December.²⁶ The controversy raged on during the entire year, with various degrees of heat being displayed by most of the parties concerned, especially Dr. Jacob Kwalwasser.²⁷ One fears that the methods employed by the protagonists of the music tests, as well as their antagonists, were in a small way reminiscent of P. T. Barnum or his modern counterpart, Grover Whalen.²⁸ But it would be obviously unfair to condemn as unworthy the careful research which has been done in music and music education, including the various types of tests, by such institutions as the State University of Iowa, the Eastman School of Music, the Pea-

body Conservatory, and many others. Is it not possible that this handful of careful investigators may yet be the leaven that will eventually change our ideas about the entire content and procedure in music education, if not its basic philosophy? Or is it sportsmanlike for us to belittle the as yet tentative results of the tests and measurements movement unless we ourselves have found, after reasonable personal experiment, that the use of the various tests in our work does not produce better results?

An encouraging feature of contemporary music education is the growth of the literature on the subject which has appeared during recent years. When I started teaching nearly two decades ago practically no material on school music pedagogy was available. In the second edition of his book, Mr. Birge lists sixteen important books which have appeared mostly within the past decade.²⁹ It would not be difficult to make other lists of sixteen books which make a definite contribution to the literature in our field with copyright dates of 1937 and 1938. Every time I go to a large music store I get the strange desire to mortgage my future indefinitely by investing in the many stimulating and attractive new books on music education and related subjects. I recall an interesting observation made by Dean Wesley E. Peik of the College of Education of the University of Minnesota on the subject of serious scholarship in a given subject

²⁴ P. 143: *MUSIC EDUCATORS JOURNAL*, Vol. 25 (October, 1938) P. 62.

²⁵ Pp. 16-18.

²⁶ Pp. 25-26.

²⁷ (February, 1938) Pp. 16-17.

²⁸ *History of Public School Music in the United States*, pp. 308-309. It should be noted for the sake of accuracy that the manuscript for this second edition of Mr. Birge's *History* was completed two years ago, the Preface bearing the date of January, 1937.

matter field. Speaking at an educational conference at Purdue University last July, Dean Peik quoted a friend of his in the medical profession as saying that in medicine the significant developments and research on any topic have been carefully summarized and the procedures traced and codified in appropriate volumes which are published and made available in this form to the other members of the profession. According to Dean Peik's medical friend, this type of research has not yet been achieved in the field of general education even though there is extensive and varied literature on the subject. If the field of general education is still lacking in this type of research, how much more could the criticism apply to music education, which is just beginning to have a significant literature of its own? Nevertheless, we have made a good start in many subjects in our field which were scarcely represented in writing even a few years ago, such as, for example, the marching band and the skill of baton twirling.

In addition to the strictly pedagogical books there has been a tremendous increase in interesting and practical transcriptions and adaptations of some of the great music of the masters for use in the schools, as well as a creditable amount of original composition in many forms. One need but hint at the wealth of material available for the a cappella choir, the school orchestra and the band; some of it, at least, in authentic new editions as well as in numerous graded arrangements. It was not so long ago that the beginning instruction books for band and orchestra could be counted on the fingers of one hand, whereas at the present time it is almost necessary to compile an encyclopedia to keep up with the output. Not only is there a wider choice of basic song material for the grade schools but the books are more attractive to the eye and abound with pictures and other valuable aids for effective correlation and use in the unit plan of teaching. In some respects this increase in school music literature of every sort parallels the increment in music books for the singing school shortly after the Revolutionary War when William Billings and his *frères* shifted into high gear with their fuguing tunes. That the unchecked exploitation of the fuguing tune led to some extravagant abuses goes without saying and it will be recalled that one of Lowell Mason's chief aims in the decade before the beginning of public school music was the improvement of the singing school, both in thoroughness of instruction and the quality of the music used.³⁰ If the

²⁹ *Ibid.* pp. 16-17, 25. One writer described the extremes of the "fuguing tune" period in these terms: "Meantime the words of psalm or hymn, which had been given up to this mad music as a prey, are torn asunder limb from limb, and syllable from syllable, recombined in strange and droll arrangements, sometimes lost in contradictory or incoherent disorder, faring as Mazeppa in the story fared when bound and helpless on the back of the unbridled horse. The words had no rights that the tune was bound to respect. It is hard to see how in the world the congregation ever heard without protest and laughter such travesties as these. 'Stir up this stu,' cried bass to treble; 'Stir up this stu,' rejoined the treble to the bass; tenor and alto cried, 'Stir up this stu,' and only when the culinary controversy reached its height, involving all the parties in the strife, did it issue in the peaceful and religious petition, 'Stir up this stupid soul to pray.' Cf. *Exercises at the Opening of "The Lowell Mason Library of Music" in the Yale Divinity School, May 11, 1875*, pp. 11-12.

application of scientific principles mentioned earlier can become sufficiently general in the present era of expansion in the pedagogical literature and editions of music available for school use we may avoid some of the pitfalls of the post-Revolutionary days in music education. It may be that the more general use of the new recording devices and precision instruments such as the chromatic stroboscope will help to evaluate not only materials but the teaching procedures as well.

Another manifestation of the search for truth among school music folk is the clinic and demonstration movement which provides opportunities to test ideas and materials under conditions somewhat akin to those of the laboratory in other subjects. Then, too, the organization of the numerous In-and-About Music Education Clubs where teachers foregather to talk shop and spend a social hour together is a further sign of the spirit of inquiry in our profession. In the matter of effective organization of school music teachers, the State of Ohio is one of those in which the choral and instrumental interests are both included in the regional and state organizations, which in turn are affiliated with the Music Educators National Conference.

The alumni of public school music have lately emerged from the status of the "forgotten man" and are now the subject of serious consideration on the part of many music educators. In fact, Dr. Joseph E. Maddy believed this question of sufficient importance to make its solution one of the major objectives of his administration of the Conference during the past biennium. Dr. Maddy appointed Osbourne McConathy to head a committee on Music in Social Life which conducted a partial survey of musical conditions in many communities as well as serving to some extent as a propaganda organization. The Music Teachers National Association also has a committee on Community Music under the chairmanship of Peter W. Dykema. Both committees reported commendable progress in the development of musical activities in an impressive list of communities.²² The development of orchestras seems especially noteworthy, so much so that in some Texas cities it is rumored that the merchants are making it a prerequisite for their new employees to be able to play a needed instrument in the local civic symphony.²³ The discussions of the Committee on Music in Social Life of the Music Educators National Conference resulted in a set of ten resolutions which were unanimously passed by the Conference at St. Louis, in which a broad plan is proposed, including the

coördination of the musical activities of each community on a constructive basis, the use of school buildings for community music projects and that talented students be encouraged to become leaders in community music.

In summary, it may be noted that we are in a period of considerable expansion in school music, some of which, however, is not on the surface and consequently not so readily discerned by the general public. But from the point of view of the teachers, there has recently been a vast increase in the literature, the essential tools and the methodology for effective instruction in music, so much so that the younger members of the profession may be a bit bewildered by the very richness of the opportunities before them. Mr. Evanson expressed this feeling of bewilderment in the words of a colleague of his from another department while he was at Western Reserve University a few years ago. Mr. Evanson's friend stated his own case by saying that "During my first year of teaching I was overwhelmed by the task of learning 'What' to teach; in my second year I began to ponder the problem of 'How' to teach; in my third year the question of 'Why' gave me pause; in my fourth year I revamped 'What' and 'How' I taught in terms of my new concept of 'Why' I taught; and finally, in the fifth year, I began to teach—I had emerged from the educator's chrysalis, as it were."²⁴ Perhaps this somewhat facetious remark does not apply to the school music teachers who have recently graduated from our training institutions. On the other hand, if we can believe the evidence of the literature on the subject, our fundamental philosophy of music education, as well as the significant increase in the tools of our profession, are constantly being examined and challenged by an ever-increasing body of earnest and devoted thinkers and leaders in music education who are determined to "prove all things and hold fast that which is good."

²² Volume of Proceedings of the Music Teachers National Association, 1937, pp. 326-341; Yearbook of the Music Educators National Conference, 1938, pp. 156-174, 436-437.

²³ Heard in conversation with a prominent flute teacher in Chicago. O. G. Sonneck's *Suum Cuique: Essays in Music*, pp. 37-55, contains an interesting discussion regarding the "Musical Side of Our First Presidents." It is said that Thomas Jefferson stipulated a musical prerequisite for the new members of his household in order that the family band be provided with the proper instrumentation, although it is not definitely established that the plan was actually put into effect.

²⁴ Jacob A. Evanson, "The Educational Requirements," Yearbook of the Music Educators National Conference, 1935, p. 371.

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Community Projects in Music

(Continued from page 36)

accompanist. Free suppers are provided for all employees who remain after the close of the working day in order to participate in the chorus. These groups give occasional concerts for community gatherings, hospitals, and similar institutions.

In Rochester, New York, a real estate dealer found that, by sponsoring regular broadcasts of a community chorus of 1400 voices, he very shortly had more than doubled his business.

Professional Orchestras. Pierre Key's 1938 Yearbook records 280 professional and semi-professional symphony orchestras in the United States. This is a growth of approximately sixty per cent over those listed the preceding year. Furthermore, this survey is by no means complete, for in the writer's own state

less than half of the community orchestras are reported in this yearbook. In 1934, Grace Overmeyer made a survey of professional orchestras in the United States and found that even in the worst years of the depression the organization of civic and community groups was going forward at an astounding pace.³ This growth has been the more remarkable when one considers that there have been no Maecenas to undertake the support of these organizations. How, then, are these groups financed? Invariably there is a tale of financial struggle to keep out of the red. Players have been willing to accept more modest salaries. They have donated rehearsals and in some instances have played without guarantee, their only recompense being derived from a season's sale of seats, later pro-rated among the players after concert expenses have been paid. The prices of seats have been reduced in many communities to bring the concerts within the reach of all. Some cities, notably Baltimore, San Francisco

³ Overmeyer, Grace, "The American Orchestra Survives," *American Mercury*, December, 1934, pages 473-478.

and Denver provide for support from the city tax budgets. Others have received direct grants from the government. By far the largest number of symphony orchestras, however, are supported by the sale of seats and by special subscriptions which serve as a guarantee fund. Richmond, Virginia, sells founderships at \$100.00 each and business memberships at a slightly higher figure. Birmingham, Alabama, finances its orchestra by a similar means, listing supporters as donors, patrons, or sustaining members, depending on the size of the contributions made. Women's committees, Civic Music Associations and similar organizations coöperate in organizing music lovers into an efficient working unit.

Bands. Perhaps the most popular form of community activity in this country has been the town band. Throughout the summer months there are literally thousands of these organizations playing regular weekly programs. The community band stand serves as a social center to which people weekly trek to listen, to rest, and to gossip with distant neighbors. It is as definite a part of our national life as Rotary, the Elks, or Chambers of Commerce.

To preserve and protect the town band twenty-eight states have written on their statute books laws providing for financial assistance for these organizations. In Iowa, for example, where the first really effective band tax law was established, there are over 250 communities that have voted municipal taxes for the support of their local bands.

There are no more devoted followers of music than those who have grown up with these community groups. The writer has a friend who during the summer months plays in three different town groups. Six evenings a week are thus spent, to say nothing of the mileage he must cover at his own expense. As is true of most small bands, there is no remuneration outside of the sheer joy of playing.

In larger cities, of course, we find municipal band concerts given in city parks throughout the summer months. As most of these are made up of professional musicians, there is little opportunity here for the amateur to participate. However, he can always find an industrial or fraternal group which would be glad to use his services. Some of our Shrine, Elks, and American Legion bands are excellent musical organizations. Industry is gradually recognizing the fact that happy workmen are, in the last analysis, the cheapest form of labor. To promote good feeling and to provide a valuable recreational activity some concerns have organized and are maintaining musical groups among their employees.

Even the government has put its stamp of approval upon the value of art to civic life. Through WPA organizations it has breathed life, vitality and pride into literally hundreds of communities. America is not only singing, but playing. We are on the threshold of a great national recognition of the necessary part music plays in our home and civic life. In this musical renaissance the musician who works in the public schools can ill afford to ignore the nation-wide recognition for the need of a widespread development in adult education. Here is a field which not only is practically limitless in its possibilities, but one in which the enterprising teacher and conductor can find an invaluable aid toward the vitalizing of his entire educational program.

*Do Festival-Clinics
Solve The Problem?*

(Continued from page 24)

For Better Relationships

There is in the clinic-festival another means of removing the antagonism between teachers and groups that the contest often fosters, and of substituting for this antagonism the sharing of experiences, so that more nearly may we approach the goal of "pacing each other on the road to perfection." If possible it would be a fine thing to have the choruses and their directors listen to the playing of one good orchestra and band, and to watch the conductors analyze the performances. The instrumental groups and their teachers likewise might find part of the choral clinic interesting and valuable.

There is here also another means of breaking down the barrier between choral and instrumental teachers which too often exists, and of building a unity of purpose in the cause of music education.

There is here, too, a way out of a situation that has arisen in some localities where winning a high ranking in a contest has become the music teacher's principal job, and where a failure to do so means the loss of that job.

Principals and superintendents will find such clinic-festivals a valuable experience for themselves in building a background for the evaluation of the work done in their own schools, through hearing the different groups and from watching the conductor work with each. And such a festival should be a fine way of stirring administrators' enthusiasm for better work and more opportunities in music in their schools. And we believe that educators generally will lend enthusiastic support to such a project, for it eliminates a matter of considerable expense, worry and energy, and offers a vast increase in educational value over the contest.

Goals

The contest offers the false educational goal of marks, medals and extraneous rewards, and contestants who win no awards come home discouraged and disappointed in themselves and their directors. In any case they go into a musical relapse after the tension of weeks of strenuous training on the performance of two or three numbers.

The clinic-festival offers the opportunity of performing in one's own group for a friendly and understanding audience who knows what it means to learn the numbers that are being performed, of hearing then what one's neighbors have done with the same numbers, of receiving first hand suggestions from the guest conductor, and of getting the added thrill of a fine performance with a large, adequately prepared group, and of carrying the enthusiasm of it all back to one's own school with the determination to carry one's own work on to a higher and lovelier level.

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ARMCHAIR GOSSIP

By E. S. B.

THE ETUDE is to be complimented on presenting an article on the subject of what women who appear publicly as performing musicians should wear. The piece is written by Elizabeth Hawes, designer of women's clothes, who has recently won acclaim for her treatise called "Fashion Is Spinach."

There has been a crying need for such attention to platform garb, and Miss Hawes meets it admirably, with her plea for simplicity, sweeping lines, becoming colors, absence of dangling ornamentation or any distracting detail such as a handkerchief which waves back and forth across the singer's figure, or bunches of flowers that heave with her every breath, etc., etc.

On this page some time ago a motion was made for more suitable apparel for women conductors, particularly—offered after long observation of their waving sleeves, belts which go up and down, and generally upsetting backs. And as for women pianists, no one has ever added to the charm of her recital by lavish display of a bare, muscular arm.

Miss Hawes' article is extensively illustrated, agreeably enough, but with women who lean to starboard in the *Vogueish* manner. And the only inconsistency noted is that, while Miss Hawes verbally accents the point that it is better not to show too great expanse of bare flesh when performing great music, several of her illustrations offer extreme décolletage such as one seldom sees outside of Hollywood.

NEW WORDS come into the language in the most unorthodox ways. Going backstage one night to meet the great Georges Enesco following a glorious concert given by the Boston Symphony Orchestra under his baton, a little group awaited their turn to be introduced to the master by a mutual friend and to congratulate him upon an unforgettable performance.

For a few moments, Enesco was hidden by the crush of first-comers who swarmed about him. Someone whispered, "What is he doing now?" A neighbor peered around a shoulder toward the table where the amiable conductor could be seen busily signing his name to programs. In the excitement of the occasion, answer came in an unintentionally telescoped sentence, muttered in a hushed voice, "He's sittographing."

THE POSITION of the Thespian has changed markedly in the last century. Time was—and not a hundred years ago, either—when being an actor was equivalent to being a nobody, or worse. That period is fortunately long past. The lot of the successful actor today is rather an enviable one; he commands respect from king and potentate. Indeed, the top-flight actor of the present day may be said to be king.

In this connection it is a pleasure to mention that one of our most celebrated actresses, Helen Hayes, was recently made a Doctor of Humane Letters by Hamilton College of New York State.

Helen Hayes' superb portrayal of the English queen during the prolonged run of *Victoria Regina* has brought this

already-famous little star such added triumphant recognition as comes to few artists. To quote an editorial review:

"Queen Victoria ruled the empire for 63 years . . . but it took Helen Hayes' equally phenomenal reign of 592 performances to carry the unamused queen to the hearts of the American public.

'To wake the soul by tender strokes of art,

To raise the genius, and to mend the heart;

To make mankind, in conscious virtue hold,

Live o'er each scene, and be what they behold.'

"This is Helen Hayes' profession. And no professor with an 'earned' degree ever taught better out of a book."

RECENTLY-HEARD definition of the difference between a scientist and a philosopher:

A scientist is one who knows a great deal about a very little, and who continues to know more and more about less and less until at last he knows everything about nothing.

A philosopher is one who knows very little about a great deal, and who gradually knows less and less about more and more until finally he knows nothing about everything.

Awful weather we're having.

WITH HITLER AND MUSSOLINI keeping the so-called civilized world in a perpetual dither, with Spain in ruins and China helpless under the conqueror, with the tragedy of the Jew again before us—in the face of all these unanswered horrors, we turn gratefully to the innocent nonsense of a fellow-citizen, of whom Don Herold says "Walt Disney is holding the fort for humankind until we can think of a way out."

It can hardly be better said than in Herold's own words: "In a world so full of guile, it is a delight to come upon anything so guileless and so unpretentious as Walt Disney's version of Munro Leaf's *The Story of Ferdinand*. . . . I have heard *Ferdinand* criticized on the grounds that it doesn't get anywhere; personally I think that that is just dandy. . . . We all strive now for such empty rewards which we neither need nor relish—but not *Ferdinand*!"

Don't miss *Ferdinand*, the supreme antidote for every worldly care.

CERTAIN CUSTOMS and usages of polite society never cease to be diverting to the impious observer upon occasion. Take, for example, the case of a pint-size American gentleman engaged in pulling out the chair at table for an Amazonian dinner partner who looks capable, in her own right, of not only pulling out her chair but of throwing it clean across the room, and his chair with it, if need be.

As aforesaid American gentleman gallantly shoves his hefty mate into eating stance and then belatedly seats himself, one chokes down a wild impulse to laugh at the absurdity of the transaction. Ain't manners wonderful?

REVIEWERS speak well of the new work by Daniel Gregory Mason. He has written, not music this time, but a book of his memoirs entitled "Music in My Time and Other Reminiscences." This volume should prove a fascinating commentary on the progress of music education in America, and as such will undoubtedly be scanned with particular interest by JOURNAL readers.

Hallett Smith, assistant professor of English at Williams College, devotes a large part of two columns to the Mason book, in a well-known eastern book page. In part, he says:

"As a composer, critic and teacher, Daniel Gregory Mason has led a life which touches at many points the music and musicians of our generation. . . . His book deals less with the music of his time than with the musicians, poets and patrons whom he knew; but record and anecdote are skilfully blended with criticism and observation, so that personalities are made to illuminate principles.

"Mr. Mason was inevitably musical. His grandfather was Lowell Mason, a Boston musical pioneer; his Uncle William was for many years the foremost piano teacher in the country; his father was the founder and his brother later became president of the Mason and Hamlin Company. . . .

"But even more than in inheritance and family environment, Mr. Mason was fortunate in his friends. . . . The most complete portrait is of the straight-forward, bold and generous Gabrilowitsch, who introduced Mason's music . . . in 1909, and whose last days . . . are the subject of the most moving chapter of the book . . .

"It is not our function to evaluate Daniel Gregory Mason as a composer, but as an autobiographer. . . . As it turns out, we have an excellent biography, varied in mood, interesting in content, and well written."

Now that Nelson Eddy has joined the ranks of the benedicti, the fair sex of the USA may as well sit down and relax.

DURING A POLITICAL CAMPAIGN the hustling candidates frequently have to rush about the countryside in a manner defiant of the laws of the highway, in order to keep engagements which have been spaced too close together.

It is told of a prominent citizen who, by the way, made a successful run for the governorship of his state, that, in the course of a mad dash from one meeting to the next, his car was stopped by an irate traffic policeman.

"Hey, there, mister, who do you think you are, speeding like that?" he shouted in the window.

Replied the would-be governor, meekly, "We weren't speeding, officer, just flying too low."

APROPOS THE FRESH AIR THEME, the *Montreal Star* opines, "Science is resourceful; it couldn't open the Pullman window so it air-conditioned the train."

National School Music Competition-Festivals

THE FOLLOWING paragraphs give names of the states in each Region, the name of the Regional Chairman and Secretary-Treasurer, and the times and places for the 1939 Regional Competitions thus far announced.

Region One. (Washington, Oregon, Montana, Idaho, Wyoming) 1939 competition at Portland, Oregon, May 12-14, 1939. Chairman—Andrew Loney, Jr., 301 Spring Street, La Grande, Oregon; Secretary-Treasurer—Walter C. Welke, University of Washington, Seattle.

Region Two. (North Dakota, South Dakota, Minnesota, Wisconsin, Iowa) 1939 competition at Minneapolis, Minnesota, May 18-20, 1939. Chairman—Carleton L. Stewart, High School, Mason City, Iowa; Secretary-Treasurer—Lorraine E. Watters, Garfield Building, Des Moines, Iowa.

Region Three. (Michigan, Illinois, Indiana, Ohio) Orchestra, instrumental solo and ensemble: Indianapolis, Indiana; dates: May 18-20. Local Chairman, Ralph Wright. Region Three Chairman, Ralph E. Rush, Heights High School, Cleveland Heights, Ohio; Secretary—Joseph A. Gremelspacher, 111 South Grant Avenue, Crawfordsville, Indiana. Vocal: (to be announced).

Region Four. (Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New Jersey, Delaware) 1939 competition at New York City, May 25-27, 1939. Chairman—Frederic Fay Swift, 127 West Street, Ilion, New York; Secretary-Treasurer—A. H. Brandenburg, 1128 Coolidge, Elizabeth, New Jersey.

Region Five. (California, Nevada, Arizona) 1939 competition at San Francisco (Treasure Island), May 11-12-13. Chairman—Adolph Otterstein, State Teachers College, San Jose, California; Secretary-Treasurer—John Merton Carlyon, Watsonville, California.

Region Six. (New Mexico, Oklahoma, Texas) 1939 competition at Abilene, Texas, April 27-29, 1939. Chairman (Band)—Charles S. Eskridge, Box 519, Wink, Texas; Secretary—Sam Ezell, Taft High School, Taft, Texas.

Region Seven. (Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky). The annual School Music Competition-Festival conducted by the Region 7 Board of Control of the National School Band, Orchestra and Vocal Associations will be held in Little Rock, Arkansas, May 12 and 13. Competition schedules are being arranged for band, orchestra, chorus, instrumental solos and ensembles. This event will serve as the National finals for the official state School Music Competitions held in 1939 in the states of Arkansas, Louisiana, Mississippi, Alabama, Tennessee and Kentucky.

Entry forms may be secured from state officials, Region officials, or the headquarters office. For information regarding registration, housing, etc., address Kenneth Riddle, Assistant Secretary of the Chamber of Commerce, Second and Scott Streets, Little Rock, Arkansas. For information pertaining to the Competition procedures not covered in the Official Bulletin, address the officers below, or the headquarters office.

L. Bruce Jones, Chairman, Little Rock Public Schools, Little Rock, Arkansas; John L. Lewis, Secretary, University of Kentucky, Lexington Ky.

Region Eight. (Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland) 1939 competition at Charlotte, North Carolina, May 4-6, 1939. Chairman (Band)—L. R. Sides, 528 East

Boulevard, Charlotte, North Carolina; Secretary-Treasurer (Vocal)—R. W. House, Monroe Public Schools, Monroe, North Carolina.

Region Nine. (Nebraska, Kansas, Missouri, East Colorado) 1939 Competition-Festival to be held at Colorado Springs, Colorado. Dates: May 11, 12, 13, 1939. Chairman—Lyton S. Davis, Board of Education, Omaha, Nebraska; Secretary-Treasurer—Arthur G. Harrell, Kearney, Nebraska.

Following are the required numbers announced by the officers of Region Nine for the 1939 choral competition-festival events. (Band and orchestra numbers as announced by committees of National Association will be used.)

All choruses which participate must prepare the seven following numbers, two of which will be chosen for their audition at the time of the contest.

Accompanied:

My Johnnie Was a Shoemaker, Arr. Taylor, 4845, J. Fischer
Out of the Silence, Galbraith, 13392, Oliver Ditson
America, the Beautiful, verses 1 and 2, Key of C (for festival program only)
Star Spangled Banner, verse 1, Key of B flat (for festival program only)

Unaccompanied:

Come All Ye Fair and Tender Ladies, arr. Malin, 1283, Gamble Hinged
Only Begotten Son, Gretchaninoff, 4100, J. Fischer
Cargoes, Lutkin, 215, H. W. Gray

Region Ten. (South Idaho, East Nevada, Utah, West Colorado, Southwest Wyoming) 1939 competition (dates and place to be announced). Chairman—W. H. Terry, South Cache High School, Hyrum, Utah; Secretary-Treasurer—H. L. Fawson, Pocatello, Idaho.

1939 NATIONAL REQUIRED MUSIC

Band

Class A: Unfinished Symphony, First Movement, Schubert, C. Fischer
Class B: Jolly Robbers Overture, Suppe, Sam Fox
Class C: Militaire Overture, Skornicka, Belwin

Orchestra

Class A: Barber of Seville, Rossini, C. Fischer
Class B: Triumphal March from "Sigurd Jorsalfar," Grieg, Sam Fox
Class C: Mission Overture, Johnson, Ludwig

For choral groups the required pieces are to be selected by the respective regional committees. The National Committee has released to all regional officers and committees, lists for mixed chorus—accompanied and unaccompanied, from which it is recommended that the required pieces for the various regions be selected. This recommended list was chosen by the National Committee from the comprehensive list in the official bulletin.

Required choral pieces for female and for male voices and required pieces for small ensembles and vocal soloists are to be chosen by the respective regions from the lists published in the official bulletin.



For additional information regarding the 1939 competition in your Region, consult the Regional Chairman.

For selective music lists and general information regarding the National School Music Competition-Festivals, refer to the Official Bulletin, copies of which may be obtained from the headquarters office or from regional officers.

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Carroll Cambern
Lynn Sams

Calling the Roll of Conference Exhibitors

FOR MEMBERS of all firms engaged in the music business—publishers, dealers, manufacturers, etc.—who may chance to glance at this page, we are giving here a final summary of essential information about exhibit facilities at the six Sectional Conferences of music educators this spring.

Practically all of the space at the six Conferences is sold. Late-comers may be accommodated with specially provided quarters, and therefore, firms who have not yet made arrangements for display space are urged to contact at once the headquarters office of the Music Education Exhibitors Association at Suite 840, 64 East Jackson Boulevard, Chicago.

Given below are the names, dates, cities, hotels and Exhibitors Association officials in charge of exhibits at each Conference; also a list of the firms represented at each meeting (CW—California-Western Conference; E—Eastern Conference; NC—North Central Conference; NW—Northwest Conference; S—Southern Conference; SW—Southwestern Conference).

March 5-8, Southern , Brown Hotel, Louisville, Ky.....	Don Malin
(in session as this issue of the Journal goes to press)	
March 14-17, Eastern , Hotel Statler, Boston, Mass.....	Joseph A. Fischer
March 19-24, North Central , Hotel Statler, Detroit, Mich.....	Karl B. Shinkman
March 29-April 1, Northwest , Winthrop Hotel, Tacoma, Wash.....	Lynn Sams
April 2-5, California-Western , Auditorium, Long Beach, Calif.....	Carroll Cambern
April 12-15, Southwestern , Gunter Hotel, San Antonio, Texas.....	Robert A. Schmitt

American Book Company.....S, E, NC, SW	Ginn and Company.....S, E, NC, NW, CW, SW	Freeman-Matthews
C. C. Birchard & Company.....S, E, NC, NW, CW, SW	Fred Gretsch Mfg. Co.S, E, NC, SW	Theodore Presser Co. S, E, NC, NW, CW, SW
Boosey-Hawkes-Belwin, Inc.S, E, NC, NW, CW, SW	Grinnell Bros.NC	Radiotone Corp.CW
Boston Music Co. ...S, E, NC, NW, CW, SW	Hall & McCreary Co. ..E, NC, NW, CW, SW	G. Ricordi & Company, Inc....S, E, NC, SW
Ted Brown Music Co., Inc.....NW	Hammond Organ Company.....NC, CW	Rubank, Inc.S, E, NC, NW, CW, SW
Buescher Band Instrument Company.....E	Hinds, Hayden & Eldredge, Inc.E	San Antonio Music Company.....SW
Century Music Publishing Company.....E	Raymond A. Hoffman Company.....NC	Saxette Company.....S, E, NC, SW
Chappell & Company, Inc.....S, E, NC	M. Hohner, Inc.NC	Scherl & Roth, Inc.E, NC
Chicago Musical College.....S, NC	Charles W. Homeyer Company.....E	E. C. Schirmer Music Company.....E
John Church Co. ...S, E, NC, NW, CW, SW	Humphreys Music Company.....CW	G. Schirmer, Inc....S, E, NC, NW, CW, SW
Clark-Brewer Teachers Agency.....NC	Jenkins Music Company.....SW	Arthur P. Schmidt Co.E
M. M. Cole Publishing Company S, NC, SW	G. C. Jenkins Company.....S, NC	Paul A. Schmitt Music Co. ...S, E, NC, SW
C. G. Conn, Ltd....S, E, NC, NW, CW, SW	Nell A. Kjos Music Company.....S, NC	H. & A. Selmer.S
Continental Music Company.....S, E, NC	Lorenz Publishing Company..S, E, NC, CW	Sherman Clay & Co.NW, CW
Craddock Uniforms.....NC	Lyon & Healy.....S, NC	Sigma Alpha Iota.....NC
Curtis Class Piano Company.....S	Lyons Band Instrument Company...S, NC	Silver Burdett Co. ...S, E, NC, NW, CW, SW
Oliver Ditson Co. ...S, E, NC, NW, CW, SW	McLaughlin & Reilly Company.....E	Sims Visual Music Company....S, NC, SW
Educational Music Bureau, Inc. ...S, NC, SW	Martin Band Instrument Company...E, NC	Southern Music Company.....SW
The Etude Music Magazine.....S, E, NC, NW, CW, SW	Metropolitan Music Company.....NW	Sprague-Coleman Music Publishers..E, NC
Fillmore Music House.....S, NC	Miessner Music Company.....S, NC	Standard School Broadcasts.....NW, CW
Carl Fischer, Inc....S, E, NC, NW, CW, SW	Mills Music Company.....E	Clayton F. Summy Company.....E, NC
J. Fischer & Bro.....E, NC	Mosher Music Co., Inc.....E	Tracy Music Library, Inc.E
H. T. FitzSimons Company.....NC	Mu Phi Epsilon.....NC	Uniforms by Ostwald, Inc.S, E
Harold Flammer, Inc.....E, NC, CW	Music Publishers Holding Corp. ...Donation	The Vega Company.....E
Sam Fox Publishing Company.....S, E, NC, NW, CW, SW	Music Teachers Placement Service.....E	Waters & Ross.....CW
Fuhrman Music Company.....CW	Myers & Carrington.....CW	H. N. White Co. ...S, E, NC, NW, CW, SW
Gamble Hinged Music Company.....S, E, NC, NW, CW, SW	New England Music Camp.....E	White-Smith Publishing Company.....E
	Geoffrey O'Hara.....E	Willis Music Co. ...S, E, NC, NW, CW, SW
	Paul-Pioneer Music Corporation.....S, E, NC, NW, CW, SW	B. F. Wood Music Company.....S, E, NC
	Paysen Manufacturing Company....S, NC	Woods Music Company.....NW
	Penzel Mueller & Co., Inc.E	York Band Instrument Company.....NC

